

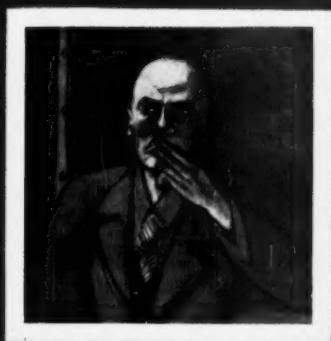
MAGAZINE OF ART



HELMUT LEHMANN-HAUPT
GERMAN ART BEHIND THE IRON CURTAIN



KURT SELIGMANN
SIMPLICITY IN ART



H. W. JANSON
MAX BECKMANN IN AMERICA



RENE DICKS
ANTONIO FRANCISCO LISBOA, CALLED ALBARRADO

ROSALIE THORNE MCKENNA
JAMES BENTWICK, JR. AND THE SECOND EMPIRE STYLE IN THE UNITED STATES

SIGFRIED KRACAUER
THE PHOTOGRAPHIC APPROACH

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Régimes

and

Reaction:

German

Art

ON the following pages Dr. Hellmut Lehmann-Haupt gives an authoritative, first-hand account of what is happening to "modern art," as most of us understand the term, in the Eastern Zone of Germany. His article is the most recent in the *MAGAZINE OF ART*'s series of reports on the problem of governmental censorship in the arts. In October, 1945, we published a special issue, "Art in the Third Reich," in which Mr. Alfred H. Barr, Jr., described his presentiment of the oppression facing German painters, sculptors and architects under the Nazi régime. Written in 1933, when this oppression first became a matter of official policy, Mr. Barr's contribution consisted of three articles that had been rejected at the time by leading magazines as unduly alarmist. The same issue contained Mr. Lincoln Kirstein's account, with numerous illustrations, of the kind of art—academic, obvious and outworn in technique, and vainglorious, sentimental or bullying in temper—preferred and indeed demanded by Hitler and his cohorts. A tragic, tragic story, of course. But at least by late 1945 it had ended as far as the Western part of Germany was concerned. Dr. Lehmann-Haupt's "Art in Germany Today," which we published in December, 1948, spoke eloquently both of the older German artists' contraband efforts to keep the modern idiom alive during Hitler's régime, and of a new hope arising after the Nazis' defeat.

Meanwhile, what about Russia? Everyone interested in contemporary art knew the names of distinguished painters and sculptors who one by one, before, during or after the Soviet Revolution, had sought refuge from their native land—Kandinsky, Chagall, Gabo, Pevsner, Tchelitchew and many others, not to mention the great number of leading American artists, Russian-born, whom a more normal migration had brought to these shores. But only gradually did we learn the depth of the Soviet Government's rage against modern forms of expression in the arts and, even then, chiefly in the musical field. As long ago as the early 1920's the authorities in Moscow had closed the doors of "Vchutemas," one of the most advanced art schools in existence, but that fact was not widely known here. Since the recent war, however, the documentation on artistic repression in Russia has grown in volume. In February, 1948, as one instance, this magazine published a double-page spread illustrating the alternately grandiloquent and saccharine paintings esteemed—insisted upon—by the Commissars. And of course the U.S.S.R. has not applied its morbidly reactionary discipline to its own artists only. Its esthetic ideals are an integral part of its equipment as a conqueror; they will be enforced wherever Russia wins



Paul Matthias Padua, *The Führer Speaks*, c. 1938, oil.

control. Dr. Lehmann-Haupt's current article makes that fact inescapably clear. One hopes its message will be heard by at least some of the artists in France and Italy who naively believe that communism offers two separate philosophies as to art: one for the Soviet Union; another and infinitely more tolerant one for them.

Perhaps the most depressing news in Dr. Lehmann-Haupt's invaluable report is the extent to which the young artists in Eastern Germany are being throttled by the Party line. Under the Nazis the main effort of officialdom seems to have been directed towards stamping out the example of established, advanced artists. But the strong academic tradition regained lost prestige, so that students, while shackled in expressive aim, could if diligent and skilled at least learn something about their trade. In the Eastern Zone today, on the contrary, energetic service to the Party is the *sine qua non* of all training and, in Dr. Lehmann-Haupt's words, "a student can compensate for scholarly and academic weaknesses by political activity." Moreover, the Nazi régime did not, fortunately, survive long enough to cripple even one full generation of younger artists. There is no assurance that Soviet tenure in Eastern Germany will be so happily brief.

As relief from authoritarian pall, the reader is referred to our recent issue on Government and Art in America (December, 1950) and to Mr. Philip James's summary of the remarkable activities of the Arts Council of Great Britain (January, 1951). And we are pleased to announce that we will publish next month an article by Dr. Charlotte Weidler on the newer painting and sculpture in Western Germany, where freedom of expression in the arts is again producing a culture rather than a propaganda weapon for intellectual enslavement.

J. T. S.

German Art

Behind the

Iron Curtain

Hellmut Lehmann-Haupt:



Max Lingner, *Picnic*, 1947, tempera, collection Otto Grotewohl, (from *Bildende Kunst*, Vol. III, 1949).



A. Varlamov, *Group of Peasant Children*, 1948, oil, (from *Iskusstvo*, May, 1949).

IN November, 1947, the Soviet Haus der Kultur in Berlin issued invitations to a public lecture by Lieutenant-Colonel Dymshitz and two of his subordinates on "Soviet Art and its Relation to Bourgeois Art." Special seats in the front row of the crowded lecture hall were reserved for Allied personnel and for a few prominent Germans. One felt very conspicuous and had the uneasy sensation of being secretly watched. The speakers seated on the platform coldly eyed their audience with a mixture of suspicion and arrogance. Lieutenant-Colonel Dymshitz shot quick little glances about him as he began to explain his thesis in excellent German.

What he said was quite simple. It was a mistake to think of an Iron Curtain. Soviet culture was not only heir to everything that was valuable in the cultural history of Russia, it was also open to every worthwhile artistic effort anywhere in the world today—provided only that it was genuinely democratic and truly socialistic. He explained what he meant by that. Art must be for the people and of the people. It must be simple enough to be understood immediately by everyone, and it must clearly carry the message of social progress. Realistic in style and content, it must contribute to the building of the new, revolutionary, anti-capitalistic world order. In his opinion, no other form of art was acceptable. Surrealism, abstraction and every other non-realistic expression were worthless. Art that did not fit into the required pattern was individualistic, capitalistic, bourgeois, snobbish and decadent.

The complete assurance and outright arrogance with which Dymshitz uttered these pronouncements left his audience convinced that no possible room for argument could remain. The rest of the world would unquestionably have to come around sooner or later to accepting these demands for a new social realism in art.

The effect of his remarks was rather frightening. His irreconcilable attitude (repeated without variation by his assistants), with its clear implication of a cultural world conquest, came as a shock to many. The German art leaders in the audience accepted the talk rather calmly: "Exactly like the Nazis—from the ideas down to the very wording," was their verdict. Some of the members of Allied cultural missions, however, who had still believed in the possibility of intellectual understanding, or at least in the value of open discussion, felt severely disillusioned.

The Soviet art program in Germany had at first sight looked rather good, especially in comparison with our own meager or non-existent directives. From the start, the Soviets had encouraged the artists, giving them official recognition and preferential economic support. Art schools had received early attention and assistance. The first major postwar exhibition of German paintings had been held in Dresden in the late summer and autumn of 1946. Although Soviet officers had shaken their heads at some of the abstract paintings of Adolf Hölzel, Paul Klee, Willi Baumeister, Fritz Winter and Lyonel Feininger, or the surrealist work of Edgar Ende, Karl Kunz and Rudolf Schlichter, there was no official interference. A general artists' congress was held in connection with this exhibition. A year later, also in Dresden, the first official conference of German museum directors was called. The university curriculum had also been carefully analyzed in the light of prevailing conditions. The Soviet-licensed German press had been instructed to play up art and underline the official Soviet directives.

Conditions seemed quite favorable for the development of those trends which would be most valuable in the art life of postwar Germany: indictment of the Nazis' cultural policies, rediscovery of the so-called "degenerate" German art before Hitler, contact with new developments in

the outside world, and of course new growth in Germany itself. Some of the most effective graphic denunciations of the Nazi regime by postwar artists were being published in the Soviet zone. The rebuilding of the new theater in Weimar with an interestingly unconventional fresco by Hermann Kirchberger was in progress. In Halle, plans were under way for the reopening of Moritzburg Castle as a representative museum of modern art.

In the light of Dymshitz's pronouncements, much of the earlier enthusiasm among German artists in the Eastern Zone appeared premature, and the optimism of outside observers hardly seemed justified. Here was a clear indication of the real motives underlying all this official encouragement of the arts—the enlistment of art and artists in a totalitarian political program.

Subsequent developments have shown ample justification for these apprehensions. The Soviet-inspired and Soviet-controlled art policies in the Eastern Zone of Germany provide an interesting, tangible example of what is bound to happen when the Marxist doctrine is applied dictatorially to the field of artistic creation. The ultimate test of such an experiment, of course, lies in the results obtained, and these are not difficult to demonstrate.

It is first necessary to explain, however, the mechanism by which the policies dictated by Moscow are formulated in Germany, and how they are applied. Lieutenant-Colonel Dymshitz was apparently chosen for the specific task of providing the ideological foundations of these policies and browbeating any opposition into subdued silence. His lecture at the Haus der Kultur in the fall of 1947 was only the opening blast. A year later, he followed through with a series of violent newspaper articles in the Soviet-licensed *Tägliche Rundschau* (November 19th and 24th, 1948), which resulted in an agitated discussion in the daily press and a public debate at the Humboldt University in Berlin. After a final summarizing article (February 27th, 1949), Dymshitz disappeared completely from the scene, possibly because his usefulness had been exhausted.

These Dymshitz articles are important documents, well worth studying. Their underlying theme is an attack upon the so-called "formalistic" tendencies in German painting. The term "formalistic" is used as a derogatory description of all painting which presumably is preoccupied with merely esthetic and stylistic problems at the expense of content. Formalistic painting—which includes all kinds of abstraction and surrealism—is, according to Dymshitz, an individualistic indulgence, the decadent reflection in art of decadent, reactionary, bourgeois society. The frequent anxiety of the formalistic artist, his preoccupation with pessimistic and problematic themes, is a symptom of his isolation in an already doomed society. The truly democratic artist, by contrast, is intimately associated with the life and struggle of his people, drawing his own strength from that of the working class and happily reflecting its cheerful and successful struggle in the building of a new order. For an artist not to be understood by his contemporaries is a terrible tragedy, to be avoided at all costs. "General and uniform principles of a truly democratic, healthy and progressive artistic creation" must be worked out. "An artistic entity represents a firm union of content and form under the leadership of content."

The articles show considerable irritation with Picasso, at once a decadent formalist and a believer in communism. Dymshitz goes to great lengths to summon him and other stray sheep back to the fold. He tries to distinguish sharply between formalistic artists who are reactionaries at heart and those misguided souls who, though genuine socialists, have nevertheless somehow succumbed to decadent capitalistic art forms. Formalistic German painters, he explains, are alien to the national traditions of German art, which has always been full of high ideals and has frequently reflected progressive ideas and social ideals.

The articles met considerable opposition. Among other points, his opponents tried to demonstrate that realism in painting had been explored to the limits of its possibilities in the not-so-distant past, and that a return to it carries with it the serious danger of artistic reaction; that so-called "formalism," on the other hand, is the result of a genuine artistic revolution and is truly progressive in nature; and that insistence on realism curtails the necessary process of significant abstraction and important generalization. None of these arguments made the slightest impression on Dymshitz, who refuted every point without yielding an inch. The uncomfortable suspicion arises that both the controversy in the daily press and the public debate at the Humboldt University were staged merely to lure the opposition into the open, the better to silence its dissenting voices.



Herbert Sandberg, Concentration Camp Scene—At the Tree, woodcut (from *Eine Freundschaft*, Berlin, 1949).

Some of those who had entered into the discussion came from the very ranks of the German Communist artists. The most important of these was Herbert Sandberg, veteran Communist youth leader, who had spent ten years in the concentration camp at Buchenwald, where he made a series of black-and-white sketches with homemade pigments. After the war he was editor of the satirical Berlin weekly *Der Ulenspiegel*. Writing to the *Tägliche Rundschau*

(December 17th, 1948), Sandberg agreed that "absolute subjectivity as the starting point of artistic creation" was something he and the other Socialist German artists were opposed to, and he asserted the willingness of this group to strive for a new content in art which would correspond to "the great tasks of our time." But he also stated that content, in his opinion, included not merely the subject of a painting, but all the elements of what a painter had to say as well as how he said it. "We believe," he explained, "that the artistic condensation of social reality corresponds to the conditions prevailing at each period" and is therefore subject to continuous evolution. Not only the development from Daumier to Kollwitz, but also the language of form from impressionism to Chagall is a significant reflection. "If ever an art clearly signalized in a prophetic language of form its corresponding epoch, with all its repercussions and movements, and if ever it expressed the meaning of its period through valid symbolism, it was modern art, which had been attacked again and again by the petty bourgeois who found it uncomfortable." "Formalism in art," Sandberg further suggested, "does not mean non-objective painting, but merely superficial, purely arbitrary and soulless formulations." He defended Carl Hofer, who had been especially attacked by Dymshitz, as a good painter. He also emphasized, as had others in the course of the discussion, that not only was it the artists' responsibility to approach the people, but that the people too should make an effort when looking at a painting—just as they made an effort when listening to Beethoven or Prokofiev.

Sandberg's attempt at moderation and reconciliation (also expressed in an article in *Bildende Kunst*, which up until 1949 was the leading art journal in the Soviet Zone) did not succeed. There are even reports, which I have so far been unable to verify, that he was obliged to publish a renunciation of his views. There can be no doubt that the official art policy in the Soviet Zone is one of rigid enforcement of a narrow formula—a cultural dictatorship closely related in many ways to that of the Nazis both in respect to what it fosters and in what it prohibits.

The fate of the Moritzburg Museum in Halle is a case in point. It was reopened as a museum of modern art in October, 1948, about a month before the Dymshitz articles appeared in Berlin. Once a mecca of friends of progressive twentieth-century painting, the museum had

suffered tragic losses as a result of the vicious purge of so-called "degenerate" art under the Nazis. Many of these losses, including Emil Nolde's *Last Supper*, were of course irreparable. But the new museum administration, together with the city of Halle and the regional government, had made considerable efforts to close the gaps. The old collection of German painting from the romantic to the impressionist schools was supplemented with a remarkable group of expressionists, including works of Schmidt-Rottluff, Heckel, Kirchner, Pechstein, Otto Mueller, Klee, Marc and Feininger. Otto Dix's formidable war triptych was lent to the museum, and the current school of Halle as well as the wider circle of central Germany, including Berlin artists, were represented.

But this program was in direct contrast to that of Dymshitz, and trouble developed almost from the start. The catalogue of the second Dresden exhibition of 1949 lists Moritzburg Castle only as a "museum for the baroque art of Saxony." There seems to have been a series of attacks, probably officially inspired, demanding that the paintings either be labeled as degenerate exponents of bourgeois decadence or that many of them be removed outright. The Director, Dr. Händler, had to flee; he was succeeded by a Dr. Kahns—who suffers from seriously defective eyesight. According to recent reports, he too has now been replaced, and by autumn, 1950, under the new administration, the modern section of the museum was open and the controversial paintings again on view.

The case of Hermann Kirchberger's mural for the National Theater in Weimar is another example of cultural intolerance. This mural and two columns with mosaic decorations were created by Professor Kirchberger of the Weimar Art Academy for the rebuilt theater which was reopened in 1948. From the start the SED (Socialist Unity Party), the leading Communist party in the Zone, had objected to the mural. The Party inspired a newspaper campaign against it which started in Berlin, was taken up by the local papers and culminated last summer in demands for its removal. Concurrently the Kulturbund (Cultural Association for the Democratic Reconstruction of Germany) was directed to stage a "democratic" discussion of the mural, in which an especially radical group of SED laborers from one of Weimar's suburbs participated actively. As a result of these demonstrations, the mural was covered with

Hermann Kirchberger, Mural for National Theater, Weimar, 1948.





Hermann Kirchberger, Mosaic Column for National Theater, Weimar, 1948.

a cloth hanging and by now may have been removed.

It is an inevitable law for the dictator that he must never allow his prohibitions to create a cultural vacuum. He must neatly counterbalance his cons with corresponding pros. There is great similarity between the kind of art officially fostered by the Nazis, the art of Soviet Russia and the painting officially promoted in the Soviet-dominated German Democratic Republic. In each case, the insistence is on realism, on immediate, general comprehensibility of the artist's statement and on an optimistic, cheerful outlook and the reflection of a happy social order without problems. The only real difference between Nazi art and that sponsored by the Soviets lies in the choice of some of the sub-

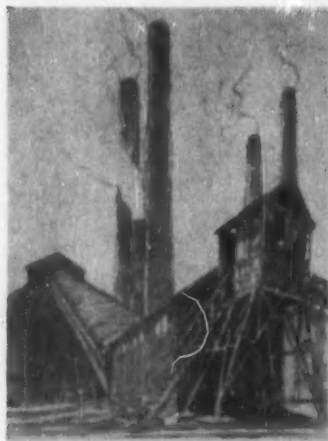
ject matter—specific emphasis on the soldier and victorious warfare under Hitler, glorification of the working class and the process of labor under Stalin. There are also certain somewhat subtle differences of style. On the whole, both Nazi and Soviet Russian painting are more closely akin to the naturalistic school of the late nineteenth century. Much German art in the Soviet Zone today also tends in that direction, but not all of it. Some artists work in a slightly more progressive, less rigid, less meticulously photographic manner. It is a serious question, however, whether they can continue to do so under prevailing conditions.

The most complete source for the official likes as well as dislikes in the Eastern Zone is the now defunct magazine, *Bildende Kunst*. Carl Hofer, initially one of its guiding spirits, withdrew when the increasing cleavage between East and West required every cultural leader to take an unambiguous stand. The editors must have had a rather difficult time. Their chief dilemma lay in the fact that there was no German artist of stature who fitted the official demands. There was a natural limit to the amount of Soviet Russian painting which could be reproduced in the magazine. This explains why the painter Max Lingner was immediately heralded as the protagonist of the new social realism when he returned from Paris in 1949. Otherwise, it was necessary to fall back on the great dead—Käthe Kollwitz, Barlach and Zille. It was of course possible to present Breughel, Daumier, Courbet, Meunier and Toulouse-Lautrec as social realists. Cézanne, Manet, Van Gogh, Gauguin, Matisse and Chagall could be reproduced—often in full color—if the text were either sufficiently critical of their failure to support the Marxist revolution or explained carefully just what qualities might be admired in otherwise decadent bourgeois artists. Picasso remained a special problem. But what about the current German painters and sculptors, especially those of the younger generation?

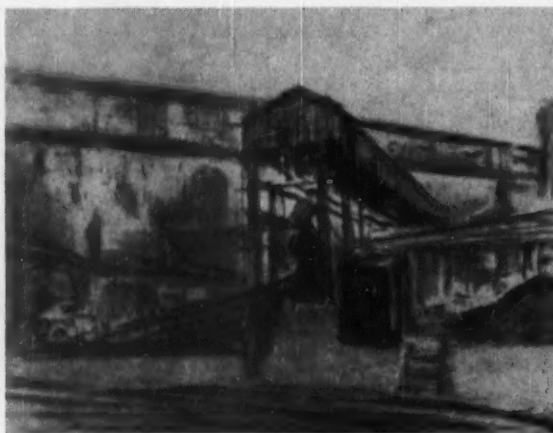
Here lies the crucial point of the entire experiment. It is all very well to learn that in the summer of 1948 a big power plant, the Braunkohlen-und-Grosskraftwerk Hirschfelde, invited students of the Dresden art academy to spend some months at the factory "in order to become acquainted with the world's work and the problems of our time." But when we see the lifeless, stereotyped, picture-postcard sort of thing produced and exhibited by three of the students, we feel the deep futility of such artificial attempts to bridge the gap between artist and workman.

Works done by students of the Dresden Art Academy at the Hirschfelde industrial plant (from *Bildende Kunst*, Vol. III, 1949).

Rudi Sitte, Factory Chimneys.



Willi Kretschmann, Soft Coal Works.



Hans Mrazinski, Briquette Factory.



Even more disastrous were the results of a much-publicized competition, "Our New Reality," sponsored jointly by *Bildende Kunst* and the FDGB (*Freie Deutsche Gewerkschaftsbund*), a sort of federation of trade unions. The jury's selections were published in June, 1949, with the announcement that the first prize had been withheld because none of the entries submitted had measured up in both content and artistic merit to the required standards. Georg Leese of Berlin won second prize for an oil painting, *Workmen's Discussion*—a frightfully mediocre outline drawing filled in with pseudo-Van Goghian brushstrokes.

Such examples—to which many more could be added—supply ample evidence that the most insistent official demands for progressive creation along fixed ideological lines will inevitably produce the very opposite: a sterile, artistically retrogressive performance.

One question might be asked at this point. Are the demands made upon the artist really official policy, are they really important parts of a political program? Or are they not perhaps relatively unimportant by-products, reflections in a minor field of an ideological struggle which is actually being waged on quite a different level? I believe that the evidence already cited shows that the Soviet dictatorship is as vitally concerned with the arts as was the Nazi State. But additional proof is not lacking. We need only examine the agencies within the East German government, in the Party and in the numerous semi-official organizations to discover that nearly every organ which wields power and influence in the German Democratic Republic is concerned in one way or another with the arts. One must inevitably conclude that totalitarian communism has a healthy respect for the arts, that it feels it necessary to exert very strict control over this as over all other forms of cultural life, and that it needs the support of the artist for the achievement of its aims.

Even the briefest enumeration of the agencies concerned with art is rather awe-inspiring. The exact organization of the Soviet administration, before and after the establishment of the German Republic, is difficult to summarize. It included, and still includes, posts for men specially concerned with museums, artistic creation and art education. The German Democratic Republic of course has its own Ministry of Culture in Berlin, the *Ministerium für Volksbildung*, with Paul Wandel as Minister of Popular Enlightenment. This Ministry has separate departments for arts and letters; Dr. Gerhard Strauss was the very active chief for fine arts until April 1st, 1950, when he was put in charge of a department for rebuilding Berlin—which bears the main responsibility for the current demolition of the old Hohenzollern Castle! Each region (*Land*) of the Republic likewise has its own Ministry of Popular Enlightenment with departments for arts and letters. There is also a special Department for Popular Enlightenment in the East Berlin magistrate, with a separate art department.

Next come the mass organizations, membership in which is practically a necessity for everyone who wishes to get along. The FDGB, or Free Federation of German Unions, already mentioned, has branches in all the regions and districts. Up until the autumn of 1949, Group 17 of this organization was devoted to arts and letters. At that time a sort of purge of the more liberal elements seems to have taken place, and much of its influence was absorbed



Georg Leese, *Workmen's Discussion*, 1949, oil.

by the *Kulturbund zur Demokratischen Erneuerung Deutschlands*, already discussed in connection with the debate over the Weimar Theater mural. This Kulturbund, directed by Alexander Abusch and the poet Johannes R. Becher, is quite powerful today. It acts as a sort of cultural police, supervising exhibitions, controlling bookshops and having charge of the so-called *Intelligenz-Karten*, the extra ration cards for cooperating members of the intelligentsia. It also includes or controls the professional organization of artists, the *Verband Bildender Künstler*, as well as distributing artists' materials. The National Front and the Association for German-Soviet Friendship are two other mass organizations which make continuous demands upon the time and efforts of the culturally creative citizen in Eastern Germany. Furthermore, there is the FDJ (Free German Youth), a well-organized and extremely busy organization which trains and maintains the Junior Activists—young fanatics who work in the factories, on the collective farms and in schools and universities.

I saw an excellent example of how the FDJ works in the art field. In the corridor outside the art-historical seminar of the Humboldt University in East Berlin is a large bulletin board on which is posted a wall newspaper such as the FDJ maintains wherever it operates. This particular issue contained plans and directives worked out by one Gerhard Kapitaen, a student of fine arts and ardent member of the SED, for his fellow student members of their FDJ unit. Kapitaen proclaimed a new method of study: the sociological approach in art history, to take priority over every other method. For the winter semester 1950-51 he ordered his student group to study "The Role of Art in Marxist Society," with required readings. He promulgated these plans without consulting either the faculty or his fellow students, but he cited a speech by Walter Ulbricht, General Secretary of the SED Party, as his authority. Moreover—and this was perhaps the most important part of the program—student Kapitaen announced that participation in this FDJ group activity would receive the same academic credit as attendance at lectures and seminars! This means, quite simply, that a student can compensate for scholarly and academic weaknesses by

political activity, with of course the implication that non-participation in the political group counts against him.

Membership and active participation in the FDJ, the FDGB or other mass organizations carries heavy influence in admission procedures and in the distribution of scholarships in universities and art schools. The amount of "social service" performed by each applicant is also carefully weighed. How often did a candidate join a youth choir in entertaining farm laborers during the last harvest? How many cultural lessons did he teach to factory-workers last winter? The thoroughness of his ideological training is also tested in both written and oral examinations. "What is the difference between corn (*Kitsch*) and trash (*Schund*)?" "Corn is art in poor taste; trash is American mass production," is the kind of answer expected here. "What is the difference between the United Nations forces in Korea and the East German People's Police?" "The United Nations forces in Korea are the instruments of ruthless capitalistic warmongers; the People's Police are the guardians of peace," is what one must answer in order to be accepted. Artistic ability has become only one criterion for admission—ranking fairly low on the list of requirements.

Similar demands are made of the teachers and mature artists. Professor X in a small East German university has heretofore taught his art lectures and seminars without interference. But he has a large family, and in order to be on the safe side he has joined the Kulturbund. One day a young man appears, who tells him, "You must become a member of the board." X refuses; he is too busy and much too young. Two days later the young man returns. "Just because you are young, we need you." Since he now faces the alternative of prison, concentration camp or deportation, he gives in. A few days later still, a woman reporter with a press photographer appears for an interview. "Please let us have your opinion of the atom bomb." The interview is printed below his photograph, and in the eyes of his colleagues and his community he has become an activist.

There are weekly indoctrination courses in art schools and museums, attended by cleaning women and directors alike. Special political training encampments are held periodically at Potsdam or Klein-Machnow near Berlin; there artists and teachers are told what to teach and how to paint. Painters must also produce a certain number of propaganda pictures—huge portraits of Stalin for instance—and must help in the production of election posters, banners and transparencies; they must sell certain quotas of lapel-pin versions of Picasso's "peace dove" in a given period;

they must be members of the mass organizations, must volunteer to lecture and entertain workers and peasants, must collect signatures outlawing the atomic bomb.

These pressures have resulted in a steady stream of refugees from the ranks of the intellectuals and artists to the Western Zones. There are few who have not considered this step and taken it if conditions were favorable. I know many cases of men who tried to stay, to work things out somehow, but who sooner or later left in haste. This steady migration has created such serious vacancies in the ranks of all professions traditionally recruited from the middle classes that the government has been forced to adopt very deliberate and extensive counter-measures. These have taken the form of economic enticement. The lure of economic security, of well-paid jobs, free housing, free fuel, special rations, special pensions, free schooling for children, scholarships and grants—this is the government's attack upon the problem.

On March 31st, 1949, the Cultural Plan was passed, sponsored by the German Economic Commission. It bears the lengthy name: "Regulation for the conservation and the development of German science and culture, the further improvement of the position of the intelligentsia and the enlargement of its role in production and public life." Besides appealing to the bourgeois classes to take advantage of the considerable funds appropriated for this very extensive program, it also made a special appeal to the working classes to accept the necessary co-operation of the intellectuals. The old German Academy (*Akademie der Wissenschaften*) was enlarged and financially strengthened, a new Academy of Arts created and a special Cultural Fund set up. In 1950 a second law with further reinforcements and appropriations was passed.

It is much too early to assess the effects of these measures. Nor is it possible to ascertain with certainty the ultimate results of the entire cultural program of the government and the Party in East Germany. Five years is too short for a clear reading of the results. It is not true that the official policy has fully succeeded in assuming complete control of artistic creation. The lesson of the Nazi dictatorship teaches that this is not a practical possibility. Many Germans who are in a position to compare both systems, however, tend to the belief that the current Soviet-controlled government leaves even less room for concealment, even less chance to work out some sort of private haven, than did that of the Nazis. Whether or not a measure of artistic freedom can maintain itself, only time will tell.

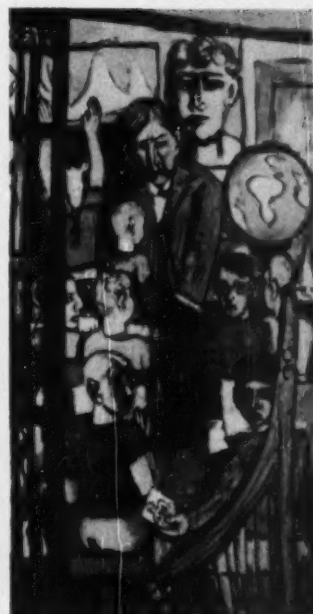
André Masson, Wounded Bather, 1946.



Auguste Renoir, Bather, 1892.



Reproduced as a pair in the Berliner Illustrierter, 1950, under the title "Splendor and Decay of French Art—A Comparison Suggested by the Current Exhibition at the Maison de France." The caption reads, "Two Bathers. What distorted paintings are now being exhibited as outstanding works of contemporary French art may be judged by Masson's Wounded Bather. Comparison of this spectral apparition with Renoir's Bather suffices to reveal the tragic decline of a great painting tradition in the course of only a few decades."



H. W. JANSON

MAX BECKMANN IN AMERICA

THE sudden death of Max Beckmann on December 27th, 1950, has deprived modern painting of one of its truly monumental figures. While this loss will be mourned throughout the Western world, it comes as a particular shock to those familiar with the artist's life and work since his arrival in the United States three years ago. For this country—unlike Holland, where he had settled after his self-imposed exile from Hitler's régime in 1937—was not a mere place of refuge for Beckmann. After the Second World War, Germany had made every effort to reclaim him for her own; offers of teaching appointments had come to him from Hamburg and Berlin, as well as from other cities. Beckmann had rejected them all, not from lingering bitterness but because he felt singularly free from that characteristically German longing to return which these invitations seemed to take for granted. The well-advertised "coming home" of Germany's greatest living artist could be at best no more than a futile attempt to turn the clock back to pre-Hitlerian days; at worst, it might lend itself to exploitation by advocates of a cultural nationalism that Beckmann remembered all too well from earlier times.

Why then did Beckmann accept the far more mod-

est offer of a year's appointment at the art school of Washington University in St. Louis, in the midst of the *terra incognita* of the New World? The fact that his paintings of the war years had met with such enthusiastic acclaim in this country undoubtedly influenced his decision. On the other hand, a man so given to solitude and introspection—a trait of his personality strengthened by the years of enforced withdrawal from normal human contacts during the war—might have had reason to wonder whether the demands of teaching would not prove too strenuous and disturbing. Perhaps it was simply a certain sense of adventure, compounded of curiosity and apprehension, that made Beckmann, at the age of sixty-three, grasp an opportunity such as many other distinguished European artists had declined except under the direct threat of war or physical danger.

Once settled in St. Louis, however, he soon found that his mode of life there offered him many of the features he had valued during his earlier residence in Frankfurt (and which he had been missing, albeit unconsciously, in Amsterdam): a museum administration interested in his work, a sympathetic group of local art collectors, and above

Above: *Beginning*, 1949, oil, side panels 65 x 33 1/4", center 69 x 59", collection Adelaide Milton De Groot, New York, on loan to Wadsworth Atheneum.



Fisherwomen, 1948, oil, 76 x 55", collection Morton D. May, Jr., St. Louis.

all, the devotion and enthusiasm of his students, which touched him again and again. He countered it by fulfilling his task as a teacher with the utmost seriousness and attention to their needs. In short, he could feel once more, as he had not for fifteen years, the assurance of belonging to a community, of taking a definite and valued part in its cultural life. Within a few months after his arrival, Beckmann made up his mind to settle in America permanently. Had he had a free choice in the matter, he would have been more than content to remain in St. Louis—he preferred its leisurely pace, which he likened to that of Frankfurt, to the cosmopolitan atmosphere of New York, the "Berlin of America"; but when his interim appointment at Washington University came to an end and he was invited to join the staff of the Brooklyn Museum Art School, he adjusted himself equally well to New York, where he spent the last fifteen months of his life.

There can be little doubt that Beckmann's American years were the happiest and most fruitful of his career since 1932. Working with an almost unbelievable concentration of creative energy, he produced during this brief span a wealth and variety of images such as few artists can hope to achieve in half a lifetime. A memorial exhibition dedicated to Beckmann's American phase would contain, by rough count, some sixty oils (including the monumental triptych, *Beginning*, and another, of equal importance, completed only two days before his death), several pieces of sculpture and numerous drawings and lithographs.

Needless to say, the general character of this body of work is closely linked to that of the decade spent by the artist in Amsterdam. Beckmann's development as a painter had shown the most extraordinary consistency and firmness of purpose ever since his return from the battlefields of the First World War; by the time he came to this country, the compass points of his pictorial universe were too firmly established to permit any sudden shifts of style. Moreover, despite his vast capacity for sensuous experience—he always insisted that the invisible core of reality could be approached only through the conquest of the visible world—Beckmann never depended on his immediate physical or human environment for inspiration. Still, in various subtle ways his recent work does acknowledge its American setting. Much of it, to be sure, perpetuates the tragic violence of the preceding years: but there is also a notable trend, especially during 1948 and 1949, towards quieter, more lyrical moods and a self-contained architectural stability of design rarely encountered before. Impressive evidence of this may be seen in the splendidly composed *Fisherwomen*, with its calm grouping of fish-embracing maidens (the fish as a primeval symbol of male creative force and spirituality had always played an important part among the signs and

Hotel Lobby, 1950, oil, 56 x 35", collection Albright Art Gallery, Buffalo.





Colorado Landscape, 1950, oil, 55 x 36",
collection Morton D. May, Jr., St. Louis.



Standing Self-Portrait, 1950, oil, 55 x 36",
Buchholz Gallery, New York.



Dreaming Girl with Mandolin, 1950, oil, 36 x 55", Buchholz Gallery, New York.

portents of Beckmann's world), or in the careful dovetailing of horizontals and verticals, and the deep stained-glass hues, of *Hotel Lobby*. The same spirit dominates the triptych, *Beginning*, unique among Beckmann's major works for its autobiographical connotations. Here again we find the strong system of co-ordinates, especially in the mock-serious classroom scene of the right wing, while in the center panel the established order is wilfully disrupted by the sudden skyward charge of the youthful hero on his wooden Pegasus. One cannot help wondering about the origin of the impulse that made Beckmann re-create his experiences on the borderline between childhood and adolescence with such tenderness and humor. Could it have been the retrospective exhibition of his work held at the City Art Museum of St. Louis the year before? In compiling the biographical data for the catalogue, the museum's director, Perry Rathbone, had pressed Beckmann for memories of his early years, and some of these match the content of *Beginning* down to the last detail: "Like many children whose temperament inclines them to the arts, he found the schoolroom a bore. There he got deeper satisfaction by making drawings on the sly to amuse his classmates than by applying himself to books. Though his drawing was of a realistic kind, his subjects were not restricted to what he knew of life in Leipzig. He was especially fond of illustrating imaginative journeys. . . ."

Beckmann had always loved travel, imaginative or otherwise. During the summers of 1949 and 1950, he made extensive trips through the West, which carried him as far as San Francisco. These experiences are reflected in a group of landscapes, similar to his earlier ones of Holland and France in their condensed treatment of space but at the same time replete with a new, American sense of scale. Perhaps the finest of these is the astonishing *Colorado Landscape*, with its antediluvian boulders rising abruptly from the bottom of the valley like timeworn monuments of a cyclopean age.

The winter of 1949-50 brought a gradual but important change in Beckmann's work. The rectilinear system that had been so predominant during the first two years of his American phase began to give way to large, rounded forms swelling with a peculiar kind of internal pressure. This new compositional rhythm becomes evident even in a picture as serene as the *Dreaming Girl with Mandolin*, whose pictorial ancestry reaches back to Michelangelo's *Leda* (with the instrument taking the place of the swan). In the more agitated *Still-Life with Musical Instruments*, the sensuous curves of the female body find their equivalent in the writhing, bulging shapes of violin and cello. The climax of this tendency appears in the disturbingly grotesque and satirical *City Night*, completed last fall. Some echo of it may also be found in the *Standing Self-Portrait* of 1950, the artist's last rendering of this subject, and notable for other reasons as well. Throughout the 'thirties and 'forties, Beckmann had seen himself essentially in the role of the visionary, the prophet or witness of tragic experience, often with symbolic accessories (note his *Self-Portrait with Crystal Ball*, 1936, the *Self-Portrait with Trumpet*, 1938, or the more recent *Self-Portrait with Blue Gloves*, 1948). This final version, while no less arresting than its predecessors, shows him in an attitude which, by contrast, might almost be described as jaunty; for once, his

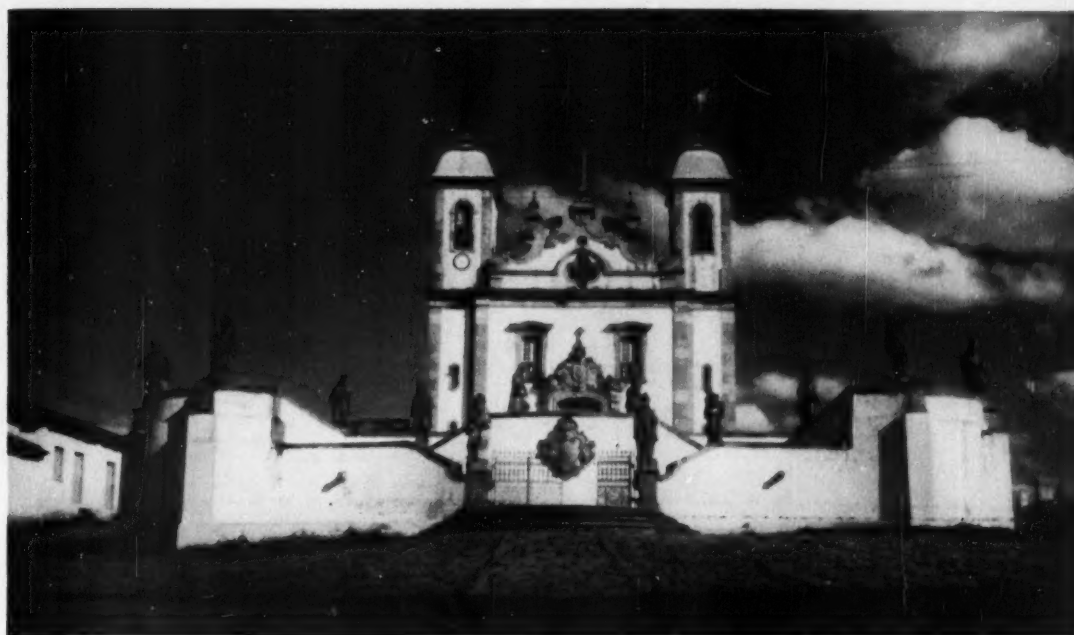


Falling Man, 1950, oil, 55 1/2 x 35", collection Mrs. Max Beckmann.

glance is focused neither upon the beholder nor upon some event in the realm of his imagination, but on a nearby point in the tangible world of his own studio. Here, then, in this changed view of himself, we find perhaps the most striking affirmation of Beckmann's American experience.

As for Beckmann's impact upon American art, no conclusive estimate is possible at this time. His influence, transmitted through such important works as *Departure*, his first triptych (completed in 1933, brought to this country in 1937 and owned by the Museum of Modern Art since 1942), had preceded his physical presence here by a decade. A number of gifted younger painters, including Jack Levine, Philip Guston and Stephen Greene, discovered Beckmann for themselves during the late 'thirties and early 'forties, and learned a good deal in the process. Whether or not any artists of significance will emerge from among those who had direct contact with him in St. Louis or Brooklyn, only the future can determine. Quite apart from this possibility, however, there is the fact that well over a hundred of Beckmann's pictures have entered American museums and private collections in recent years. It would be strange indeed if their presence should fail to make itself felt as a significant factor in the future development of painting in this country.

IRENE DIGGS
Antônio Francisco Lisbôa,
CALLED Aleijadinho



Sanctuary of Bom Jesus do Matosinhos, Congonhas do Campo.

THE production of Antônio Francisco Lisbôa (c. 1730-1814) carries the stamp of his undisciplined individualism, his rebellion against slavish copying of Portuguese art, his resentment of caste and slavery, and the unidentified, torturing disease which transformed him into the legendary Aleijadinho ("The Little Cripple"). Carvings, statuary, pulpits, fountains, panels—sometimes unfinished—reveal him as one of the most striking figures of artistic life in all colonial America, and certainly as the most representative artist of old Brazil, unequaled in his day.

In the colonial atmosphere of eighteenth-century Brazil, where color was the physical badge of slavery and low status, and full development of the Negro's talent was rare, Aleijadinho—the natural son of a distinguished Portuguese architect and his slave Isabel—suffered the social pathos of class and ethnic prejudice, the underestimation of the Negro, Indian and *mestizo*. Perhaps it was disease and wrath that unbalanced his lines, and indignation against discrimination that added drama and expression to his distorted figures. Newton Freitas says, "Aleijadinho remained alone in this society of noble proprietors and black slaves; surrounded by adventurers, artists, miners, he worked isolated because he belonged to an intermediate group, a race already not well thought of, an ethnic and social type whose situation was undefined. . . . Aleijadinho was only an artisan located between the master class and the great mass of slaves." Even the colonial poets, who headed the movement for national emancipation, curiously enough make no mention of him, as Mario de Andrade has observed.

The struggle between the Portuguese from the Peninsula and those born in the New World flared up from time to time on the color issue. Lacking aristocratic tradition, unaccustomed to a new status, the ruling class, insecure and fearful, perhaps felt it all the more necessary to recognize and maintain caste distinctions. The injustices and indignities visited upon the blacks and mulattoes of this vast mountainous region, who under forced labor enriched their European masters by gold filtered from rivers and diamonds extracted from seemingly inexhaustible mines, equaled even the cruelties inflicted upon Indians and *mestizos* of Mexico and Peru.

The Portuguese who had fathered the mulatto or *mestizo* attempted to force him into an inferior category. Royal decrees since the time of Manuel I (1495-1521) had prohibited his participation in the goldsmith's trade or in weaving. An order of 1621 expressly states that "No black, mulatto or Indian may work as a goldsmith." Nevertheless, from the earliest days of the colony, blacks and mulattoes had manifested talent in metalworking, costume-making, pottery, the making of musical instruments, and in painting and sculpture.

Antônio Lisbôa at forty-seven years of age was fulfilling the contract for the Church of the Third Order of St. Francis of Assisi in Villa Rica (today Ouro Preto), when he fell victim to the mysterious disease which was to transform him into martyr and legend. Up to then, according to his first biographer, Ferreira Bretas, he "had been jovial



Figures from parapet of Sanctuary of Bom Jesus do Matosinhos, Congonhas do Campo.

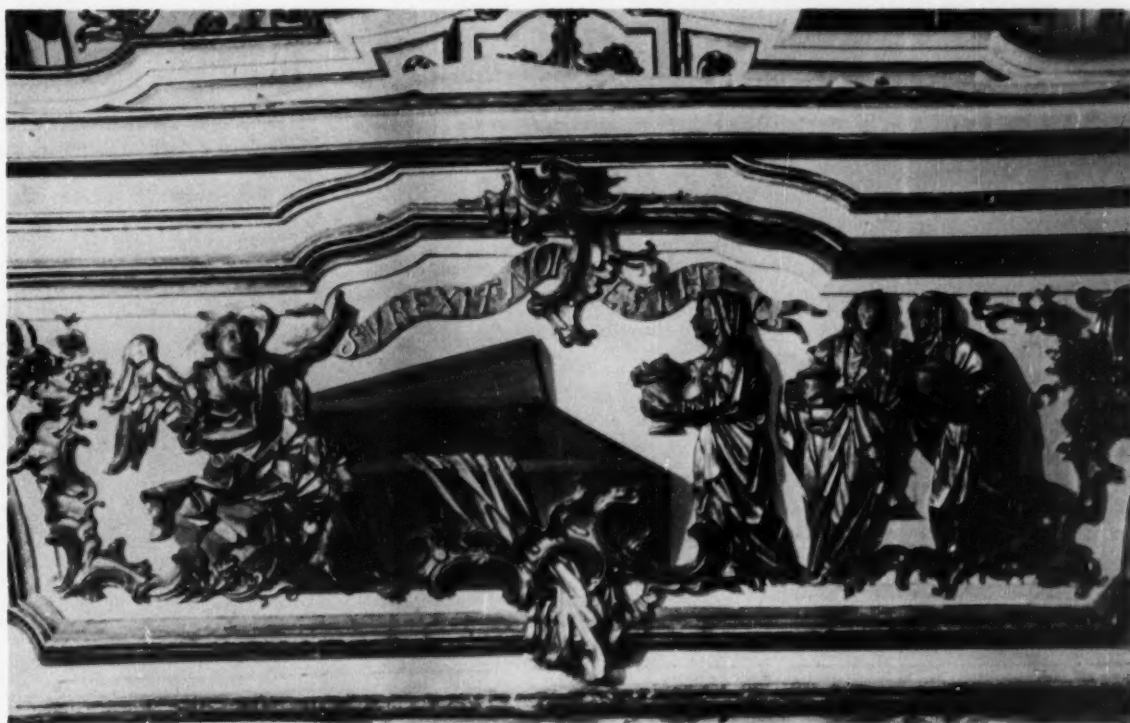
Above: Daniel, life-size figure.

Left, above: Detail, Head of Amos.

Left, below: Detail, Head of Jonah.



Above, left: Church of S. Francisco de Assis, Ouro Preto, designed by Aleijadinho. Below: Holy Women at the Sepulchre, from frontal of high altar, S. Francisco de Assis. Above, right: detail, Holy Women at the Sepulchre.



and pleasure-loving; acutely sensitive but expansive, he merrily participated in the popular fiestas; was fond of women, eating, drinking and dancing. As the disease progressed he became less friendly . . . became irascible, reserved; inwardly enclosed in a desperate, aggressive solitude, a suffering mass of flesh. From gay and witty he became fiercely rebellious, introspective and turbulent; from an animated temperament he turned petulant, testy, fiery; he was no longer sensual but perverse." Whatever the nature of his malady (perhaps leprosy, possibly a deforming rheumatism or syphilis), Aleijadinho was conditioned and his character transformed by this disease which began in the essentially creative period of his life. Bretas' description makes belief in the immense work attributed to the artist difficult, unless it pictures him not long before he died, after half a century of work and thirty-seven years of suffering: "Antônio Francisco lost all his toes, and consequently became unable to walk except on his knees; his fingers atrophied, became crooked and curved and eventually fell off; finally he had only his index finger and thumbs, but these he could scarcely move. The constant and fierce pain which he suffered in the remaining fingers, together with the acrimony of his tempestuous mood, brought him to the extreme of cutting off his own fingers, using as an instrument the very chisel with which he worked! His eyelids became inflamed . . . he lost most of his teeth and his mouth became twisted. . . . Aleijadinho acquired an expression of sinister ferocity which frightened those who came face to face with him unexpectedly." By 1786, according to a record in the book of current accounts, Aleijadinho was already so crippled that "a payment was made by the treasury for two blacks who carried him to examine the work in progress."

Bretas wrote his biography of Aleijadinho, published in the *Correio Oficial de Minas* in 1858, only forty-four years after the artist's death, when dozens of persons then alive must still have remembered him. But even then it was necessary to hew through a jungle of myths, legends and traditions to get at the facts of his life and work. Bretas' evaluation of Aleijadinho's merits as a sculptor and woodcarver, based solely on the work he executed in the chapel of St. Francis of Assisi, is that "he deserved the reputation he enjoyed, especially in view of the condition in which art was to be found at that time, the lack he had of scientific teachers, and of certain principles which are indispensable to anyone aspiring to reach perfection in such genres." Bretas informs us that Antônio Francisco "could read and write, but there is no record of his having had formal education beyond the primary, although some think it likely that he went to Latin class."

Little is known of the books which Aleijadinho used or the sketches which inspired him. The accounts state that he continually read the Bible—perhaps the only book he knew. It is logical to suppose, however, as Marianno and Pires suggest, that copies of Books of Hours, the *Biblia Pauperum* and the *Speculum Humanae Salvationis* were made available to him by priests. It is difficult to imagine that priests came to Brazil without such works as these, which presented many of the Old and New Testament narratives in pictorial form and were especially "designed to speak to the eyes." These might have given to Aleijadinho the ideas of medieval art noticeable especially in his bas-

reliefs. The Latin inscriptions found on the pulpits, fountains, and statues of the prophets were in all probability prepared for him by the clergy. Jesuits, Benedictines, Dominicans and Franciscans commissioned churches within the traditional framework of each Order's requirements, but despite these limitations gave comparatively free rein to the sensitivity and fantasy of the artist.

Some three hundred miles inland from Rio de Janeiro, Villa Rica, where Lisboa was born and did much of his work, was the former capital of Minas Gerais. Today, like other New World centers, it is a ghost town; but in the mid-eighteenth century perhaps 125,000 persons in this region worshipped in churches richly ornamented with pinnacles, statues and stairways, or strolled through gardens embellished with fountains and statuary. The splendor was short-lived and lay almost entirely within the span of a single century. From 1694 to 1754, the Brazilian mines poured forth more than eight million dollars worth of gold annually. When in 1755 an earthquake destroyed the churches of Lisbon, funds for their rebuilding came largely from taxes from Minas Gerais, which at the same time was financing the major architectural development of colonial Brazil. But the mines were not inexhaustible, and by 1815 Minas Gerais was sinking into artistic and economic decline.

Aleijadinho's activity in Minas Gerais took place at a time when Bahia, Olinda, Recife, Belém and other centers along the coast were borrowing from Portugal or importing whole buildings from Lisbon in numbered pieces to be assembled in the New World. His highly personal work, crowning three centuries of colonial development and human slavery, may represent that of the only colonial artist whom Brazil can call truly national.

The twelve human figures, almost life-size, on the Sanctuary of Our Good Lord Jesus of Matosinhos, Congonhas do Campo, bear the indelible stamp of Aleijadinho's own agony of caste and hope for freedom. Their expressive distortions, going far beyond imitation of Old World models, mirror the talent and torture of the isolated genius who created them.

Note: All photographs reproduced by courtesy of Eric Hess and Serviço do Patrimônio Histórico e Artístico Nacional, Rio de Janeiro.

Caryatid of choir loft, Nossa Senhora do Carmo, Sabara.



ROSALIE THORNE MCKENNA

JAMES RENWICK, JR.

AND THE SECOND EMPIRE STYLE IN THE UNITED STATES



Fig 1. Vaux and Withers, John A. C. Gray House, Newport
(from Vaux, *Villas and Cottages*, 1857).

It is common knowledge that "Second Empire" architecture—a term generally used for monumental buildings with multiple mansard roofs and richly ornamented orders—broke out like a rash over the United States after the Civil War. But it is not generally known that probably it was launched, not by Arthur Gilman and Gridley J. F. Bryant with Boston City Hall in 1862, but with three buildings designed by a man best known as the architect of St. Patrick's Cathedral: James Renwick, Jr.

Of course there were French-type houses in America at least as early as the middle of the nineteenth century. They had dormer windows and double-pitched roofs, but

strictly speaking, they were not Second Empire buildings. Precisely who introduced these French motives in this period is questionable. New York, Boston and fashionable Newport boasted of several such houses, and by 1857, judging from Calvert Vaux's *Villas and Cottages*, French details were the latest thing (Fig. 1).

Many factors contributed to the acceptance of this particular style. Our cities were growing and our wealthy merchants were becoming culture-conscious. They dressed their women in French clothes, imported French furniture and added a few French phrases to their vocabularies. Paris, already fashion center of the world, became its exhibition center as well. The international exhibitions held there in 1844, 1848, 1855 and 1858 attracted many Americans. Lithograph views of Paris—of the Louvre, the Tuileries, the Hôtel de Ville and others—were widely circulated. Matthew Vassar, for example, gave such a set of colored lithographs to the college he founded, and even wrote on the view of the Tuileries, "Similar to Vassar College" (Fig. 2). Particularly important in keeping France before the American public was the splendor of the court of Louis Napoléon and Eugénie. American magazines reported its pomp and elegance at length. To state it briefly, France was in vogue.

Architects were especially interested in France at this time, for a "*petite renaissance*" was under way. Napoleon III, with the militant Baron Georges-Eugène Haussmann as Prefect of the Seine, drastically lifted the face of Paris. One of the Emperor's pet projects was the remodeling of the Louvre (Fig. 3) in a manner similar to its own sixteenth-century and early seventeenth-century parts and to corresponding parts of the Hôtel de Ville (Fig. 4) and the Tuileries. Work was begun in July, 1852 under Louis Visconti, whose designs, inspired by the examples of Lescot and Lemercier, were continued by Hector Lefuel and Jacob Ignaz Hittorff. The resulting style, known as Second Empire, was therefore purely a court style, the purpose of



Fig 2.
Chateau des Tuileries, Paris,
colored lithograph
(from Ph. Benoist
and J. Jacoffet,
Nouvelles Vues de Paris,
c. 1840).

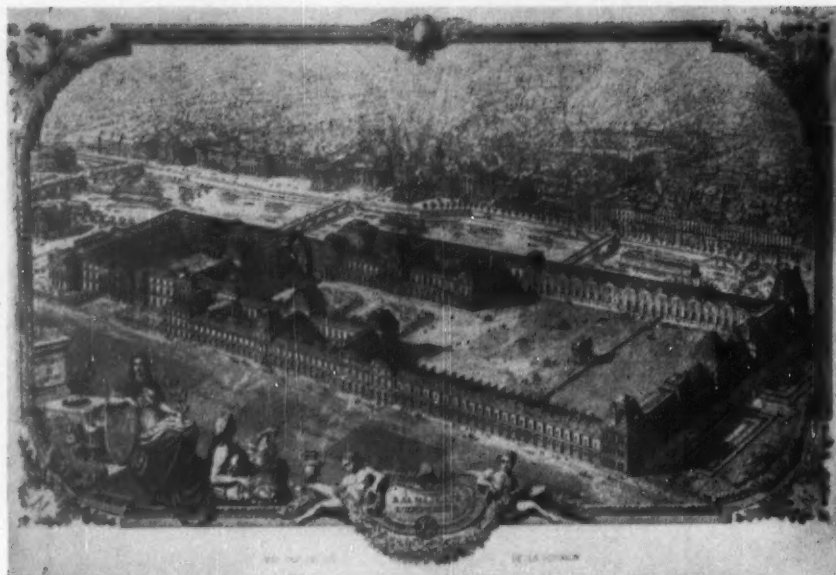


Fig 3. The Louvre, Paris, engraving (from L. Visconti and R. Pflor, *Vue perspective de la réunion des palais du Louvre et des Tuileries*, Paris, 1853).

which was to recall the past glories of France and to impress the people with the importance of the Emperor. It bore little relation to either the *avant garde* architecture of the time, such as the Gare de l'Est, or to neo-baroque buildings like Charles Garnier's Opéra. Yet it caught the fancy of foreign architects.

English architects became so steeped in the work of contemporary architects of the French court that in 1857 top prizes in a competition for new government offices in London went to Second Empire designs exclusively (Fig. 5). Nevertheless, they were entirely aware that the source of inspiration both for their own designs and those of Visconti was French renaissance architecture. They referred to the style of the building illustrated as François I, "of which the finest examples are met with in the Palaces of Chambord and Blois, and the Hôtel de Ville of Paris . . .!"

Such, briefly, was the architectural and cultural framework within which American architects adopted French motives. If we consider the demand for elegance and display made by expanding cities and fortunes, it is not at all surprising that the Second Empire style became popular. Its plasticity, its mass, its opportunity for the use of decoration and its close association with royalty made it the perfect architectural expression of its day. The path of influence, on the whole, led from France to England

and thence to the United States, but undoubtedly much was absorbed directly.

That James Renwick, Jr. was influenced directly by France, as well as by England, there can be little doubt, for nearly all of his buildings, both ecclesiastical and secular, reveal his predilection for French details at a time when better-known architects were turning mostly to England. Much of his work remains, but unfortunately only a few facts of his life have been recorded owing to the scarcity of his private and professional papers.

Born in New York in 1818 of well-to-do parents, Margaret Ann Brevoort Renwick and James Renwick, Sr., Renwick Jr. graduated from Columbia in 1836, studied architecture and engineering on his own, and had as one of his first jobs supervision of construction on the distributing reservoir of the Croton aqueduct on the site of the present New York Public Library. His life was one of genteel culture, frequent travel and financial ease. His buildings, like those of his contemporaries, were eclectic but were structurally sound and often technically advanced. He was an experimenter with color, which he occasionally employed with considerable sensitivity. His working life spanned three major trends in nineteenth-century architecture. He began practice in the mid 1840's when the Greek Revival was on the wane and the Gothic Revival

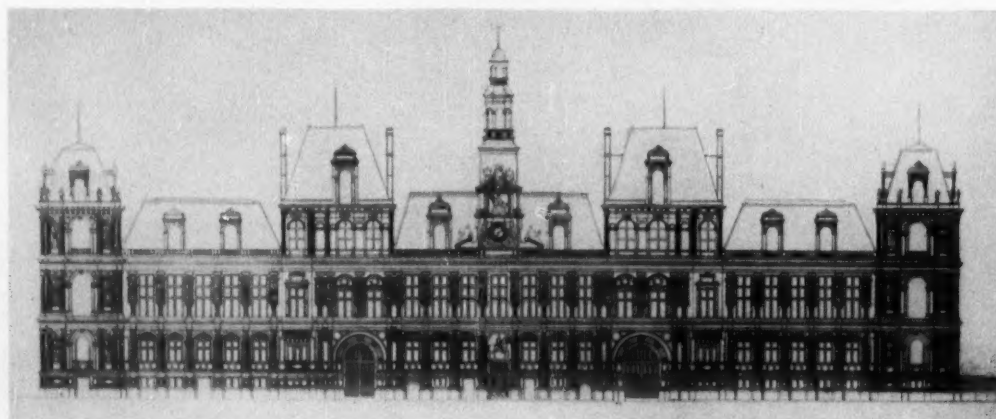


Fig 4.
Hôtel de Ville, Paris,
engraving (from V. Calliat,
Hôtel de Ville de Paris,
Paris, 1844).



Fig 5. H. B. Garling,
Design for the War Office, London
(from *The Building News*, London,
September 11th, 1857).

was in the ascendancy, and since he prided himself on being *au courant*, it was natural that most of his work up to about 1855 should be neo-gothic. His early Second Empire style might be called neo-renaissance and his postwar architecture largely neo-baroque.

By 1860 his work in New York included Grace Church (1843-46), Calvary Church (1846-47), St. Patrick's Cathedral (1853-79) and the Free Academy (1848), all in neo-gothic style. His Smithsonian Institution (1847-55) at Washington had received much favorable comment. He built three hotels, two banks, and in 1849 won a competition for the design of the Astor Library.

It is not known whether any of Renwick's houses of this period were of the French type, although it is likely that some were. In any event, it was but a step for Renwick, as well as for his contemporaries, from such houses to a more developed Second Empire style. Three of the earliest large-scale buildings were the Corcoran Gallery (1859), Charity Hospital (1858-61) on what is now called Welfare Island, and Vassar College, Poughkeepsie, N. Y.

The Corcoran Gallery (Fig. 7), related to Lemerrier's 1624 design for the Pavillon de l'Horloge of the Louvre (Fig. 6), was described in a contemporary magazine as "Roman, as modified by the French architects in

the Louvre at Paris, although the details and proportions are entirely different." They certainly are! In plan it was a hollow rectangle of brownstone and brick, and "fireproof" construction with wrought-iron floor beams. It was two

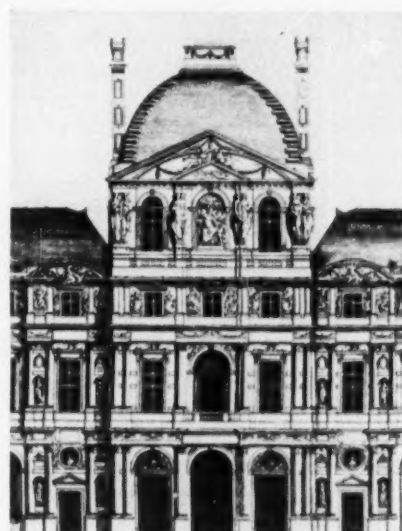


Fig 6.
Jacques Lemerrier,
Pavillon de l'Horloge,
The Louvre, Paris,
1624-27,
engraving
(from J. F. Blondel,
Architecture Française,
Vol. IV,
Paris, 1756).



Fig 7. James Renwick, Jr.,
The Corcoran Gallery of Art, 1859
(from *The Architects'*
and Mechanics' Journal, 1859).

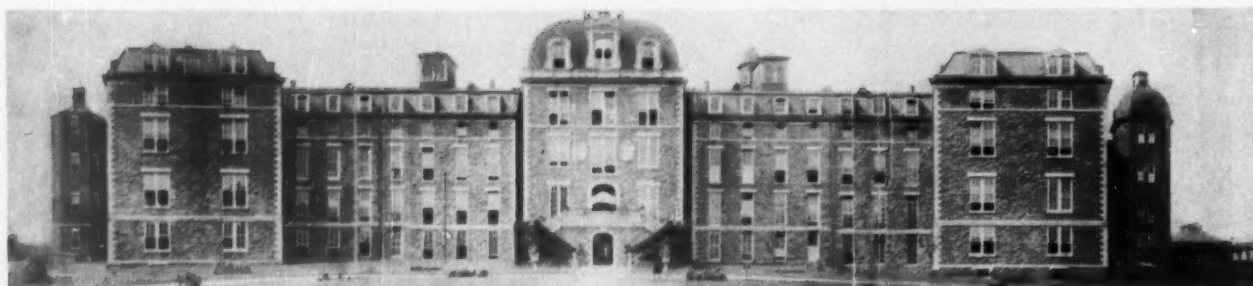


Fig 8. James Renwick, Jr., Charity Hospital New York, 1858-61 (from Society of the Alumni of . . . Charity Hospital, New York, 1904).

stories high and capped by a central curved dome on top of which was a guard-rail of cast zinc fleurs-de-lis.

Despite the richness of its ornament (the paired columns on the principal floor have Indian corn capitals), the entire building appeared box-like. The wall plane carried throughout and the sculptured members seemed to be pasted on. There may have been a slight kinship with the Louvre or the Hôtel de Ville, but the building is more a pastiche of French and Italian vocabularies, significant mainly because of its early date.

Charity Hospital (Fig. 8), one of five designed by Renwick for the Board of Governors of Almshouses and Charities and said in its day to be the largest hospital in New York, was begun in July, 1858, and completed early in 1861. In plan it consisted of three major units, the center unit dominant, and two connecting units—a common scheme for large mid-nineteenth-century structures. Unlike the Corcoran Gallery, it was not a rectangular box; rather, it was long and sprawling, accented by a central pavilion surmounted by a curved dome and side pavilions with dormer windows in a steep-pitched roof. Material for the building, quarried by the prisoners on the island, was gray stone, with lintels and quoins of contrasting lighter stone and roof of purple slate. Technically it was the newest thing, with hollow walls and a heating and ventilating system patterned after the recently completed La Riboissière Hospital in Paris, which Renwick had visited as member of a special commission to examine the principal hospitals of Europe.

Charity Hospital, which still stands, looks quite grim to twentieth-century eyes, but then it was considered by its Board of Governors to be almost too elegant, and they wrote smugly, "Its truly magnificent structure presents the appearance of a stately palace. The scale upon which it is built, is far beyond the requirements of the class of people that have heretofore occupied the Institution which it was built to replace." Stately palace indeed; it was modeled after the Tuileries, home of French kings!

Immediately following, and also based on the Tuileries, was the main building of Vassar College, much more integrated, plastic and sensitively designed than Charity Hospital. The first developed scheme known, a watercolor presentation drawing (Fig. 9), was probably made late in 1860. It shows a long, four-story, red brick building with a mansard roof and a three-part central pavilion with steps leading to a large arched door on the second floor, then called in the continental fashion the first or principal floor. High windows were placed between paired red brick pilasters on the upper three stories, and a large ornate curved French-type dormer window stood in the center of the surmounting dome. Two end pavilions of slightly less importance flanked the central one. A double flight of turning steps led to the principal floor.

Wings connecting the pavilions were treated as a simple mass, with stress on the wall plane. There were no pilasters, and the two middle stories—were separated only by a watertable of cut bluestone. Slender towers rose at the angles formed by the end pavilions and the wings. Sweeping carriage drives and a fountain playing in front of the central pavilion made it a very palatial layout.

This scheme was followed immediately by the one executed (Fig. 10), but economy dictated a few changes. The long steps on the end pavilions were eliminated and fenestration was simplified. Yet basically it was the same scheme, slightly less imposing but still elegant.

The entire building was organized both in plan and elevation in a hierarchy of functions—a logical arrangement for an age so concerned with presenting the proper appearance. The central pavilion housed the chief social and administrative activities. Here were the entrance vestibule, president's apartment, lady principal's apartment and the college parlors. The two simpler end pavilions contained the professors' "houses," two apartments to a floor. Connecting wings, devoid of exterior ornamentation, housed the students in suites generally consisting of three bedrooms and

Fig 9. Renwick, Auchmuty & Sands, Proposed Building for Vassar College, Poughkeepsie, N. Y., 1860, watercolor, Vassar College Archives.





Fig 10. Renwick, Auchmuty & Sands, Elevation of Main Hall, Vassar College, Poughkeepsie, N. Y., 1861, Vassar College Archives.

a parlor, with one bedroom opening on to an outside corridor twelve feet wide and extending the length of the wing. This admitted light and air and also served as an exercise area and fire escape.

A central heating plant, reputedly the first of its type, was placed in a separate building, and as a further precaution against fire, sliding iron doors were placed between wings. Fire walls were carried up above the roof, and water tanks were placed in the tops of the towers. Hollow walls prevented transmission of dampness, and deafening between interior walls made a remarkably sound-proof building. Except for certain specified areas, such as the kitchen and laundry, where cast-iron columns were used, structural members were of wood, but construction throughout was solid and enduring.

Color, which played an increasingly important role in Renwick's work, was used according to the contemporary romantic concepts. A country building should be subservient to nature. White or near white was frowned upon. Thus, as Calvert Vaux, successor to Andrew Jackson Downing, wrote, if a red brick building were set among green trees the eye would be refreshed when looking from one to the other, and "the balance will then at once be rapidly and agreeably re-established. . . . Every rural building requires four tints to make it a pleasant object in the way of color." It is interesting to note that the colors of red brick against evergreen trees, dark pearl trim, purple and green roof, slate and bluestone keystones and string courses were used according to accepted theory and not as mere decoration.

Even more significant for the history of nineteenth-century American architecture than technical innovations

and color was Renwick's handling of the entire complex. The clearcut massiveness, the almost mathematical precision of three bays joined by two wings, fenestration in rhythms of three and two, unadorned brick pilasters for articulation—all are reminiscent of the approach of François Mansart. This is not to say that Renwick was of Mansart's calibre; rather it was that in this instance he looked at architecture in much the same way. His scrapbook, containing many pictures of French architecture, included several examples of Mansart's work. Vassar College represents Renwick's finest work in the neo-renaissance manner, and it was considered a feather in the caps of both client and architect.

After the Civil War architecture entered another phase. Clarity of parts was no longer a criterion, and it became ornate and garish. Three prime examples in New York were the old Post Office (Fig. 11), a collaborative effort by Richard M. Hunt, Renwick & Sands, N. Le Brun, J. Correja, and Schulte and Schoen; The Young Men's Christian Association at the corner of Twenty-third Street and Fourth Avenue, designed 1868 by Renwick & Sands, and Booth's Theatre (Fig. 12), designed the following year by the same firm.

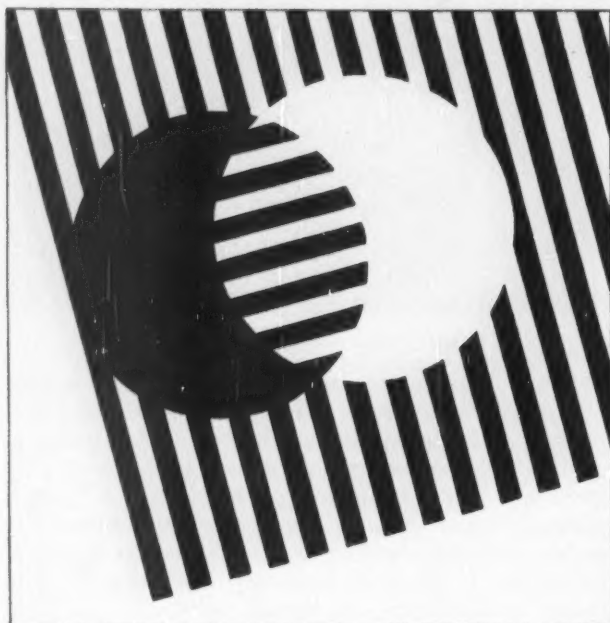
Florid, ostentatious edifices sprang up all over the country, and unhappily Renwick, though never one of the inner circle, was a contributor to postwar atrocities almost until his death in 1895. It is worth mentioning that of his six Second Empire buildings, the first three are still in use. The last three no longer exist. Perhaps it is circumstantial, but one would prefer to think that the prewar examples have been preserved because they were the better buildings.

Fig 11. Hunt, Renwick & Sands and associates, Post Office, New York, 1868 (from J. F. Richmond, *New York and its Institutions*, New York, 1871).

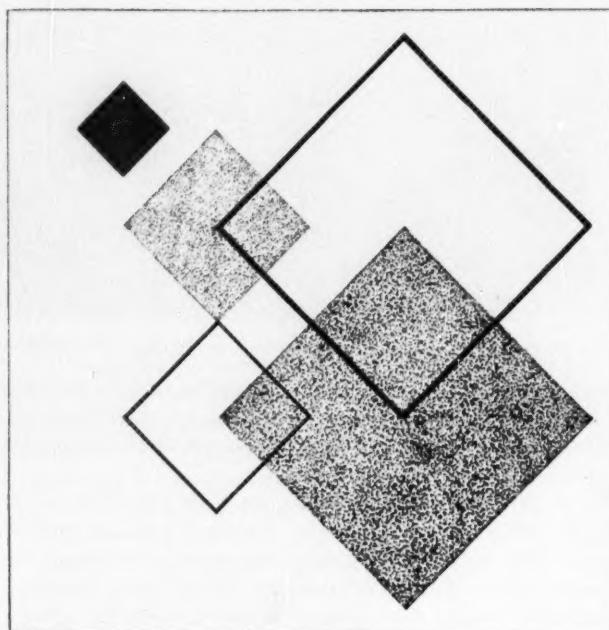


Fig 12. Renwick & Sands, Booth's Theatre, New York, 1869 (from *The Building News*, London, April 16th, 1869).





Carl Sund



Doesburg

KURT SELIGMANN

SIMPLICITY IN ART

THE problem of simplicity in art is frequently confused with that of parsimoniousness of plastic means. A distinction should be drawn at once between simplicity of expression and the artist's use of simple and few forms and colors. A painter may reduce his palette to a minimum—a discipline often instrumental in achieving simplicity—and yet may not truly attain this end. His work may betray the constraint of too rigidly observed esthetic rules, or it may appear impoverished or even gross, when extreme simplification gives the impression of being unnatural, contrived, without feeling. One may say that the more an artist simplifies his means of expression, the more difficult he finds it to endow his work with those characteristics of the simple with which I am concerned.

Form and idea, I believe, are not separable. This does not imply that a work of art constructed with austere, non-figurative forms owes its existence to a simple mind. On the contrary; a work of Mondrianesque simplicity may have sprung from a subtle philosophy, a very complex *Weltanschauung*. And the intensive life of such a painting derives precisely from the tension between the complexity of the mind that conceived it and the simple expression into which it is cast—opposites brought into unity by a considerable creative energy. Similarly, we can say that a sophisticated mind like that of Toulouse-Lautrec, a confused, mystical mind like that of Van Gogh, a candid mind like that of Rousseau le Douanier, may all be the originators of works that delight us through the simplicity of their plastic language.

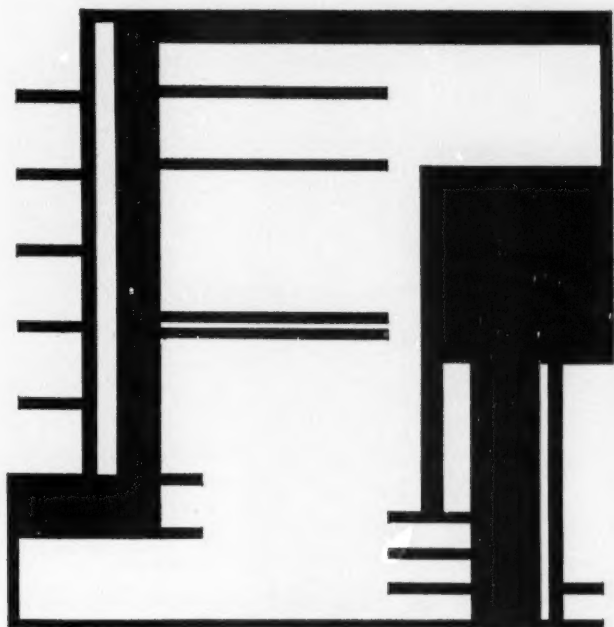
Furthermore, an artist may create feverishly under strong emotional strain, or quietly after a period of cool

meditation and precise planning. In either case the result may be a work expressed in simple terms and showing directness and a convincing solidarity of its forms. The opposite of this is a certain type of artificiality for which the Germans have coined the word *verkünstelt*, meaning that the artist has employed too many artifices, contrivances and painter's tricks to cover up the poverty of his esthetic experience. He is serving us a meal the paucity of which he has camouflaged with a complicated sauce.

Simplicity resides, then, in the manner in which the painter delivers his statement. This should be graceful and discreet, high-spirited and to the point. The painting should speak for itself without giving the impression that the artist is standing behind it trying to anticipate our esthetic judgment—to correct it by giving us a lesson or a demonstration. A work should please as such, and not because it expresses the artist's philosophy or political views. When it is loudly suggestive in this sense, we may suspect the artist of seeking the applause of the public with illicit means and of trying to conceal his weaknesses by a noisy rhetoric. If art has anything to say, it will say it as art or not at all. But "good manners" alone do not exhaust our problem.

Simplicity does not reside in the mind, the method, nor the technique, but in the creative force which moves the mind and sustains both method and technique. The functioning of this force can be compared to the chemical process of distillation whereby the impure is separated from the pure, arriving at the essence.

A work of art is simple when it is immediately recognizable as a plastic unity, when this unity is evident without being obvious. Legibility and clarity are the char-



Hélion

They felt that their plastic expression was of a universal nature.

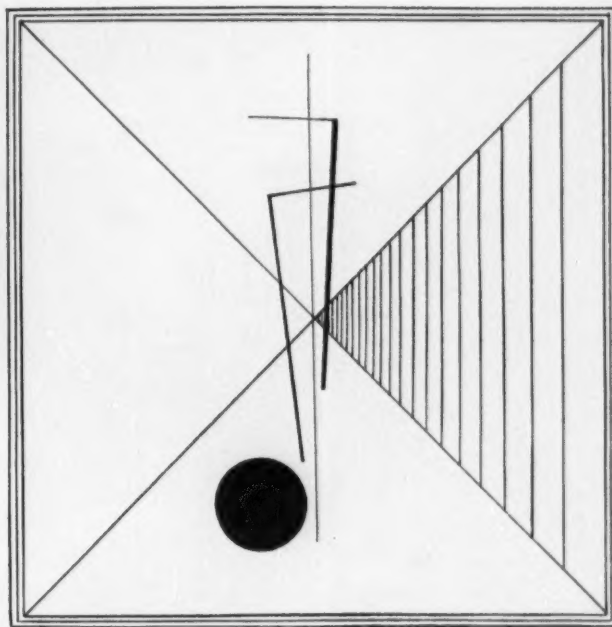
acteristics of the simple. It is like a good orator who avoids rhetorical tricks and clichés, and whose words always give the impression of being the well-clad, faithful servants of his thoughts.

In art school I learned that simplicity is not like two and two is four, but like two and two is five minus one—meaning that a subtle procedure is necessary for the elimination of the superfluous and the adoption of the essential. It implies also that an *a priori* "too much" is preferable to "not enough," which cannot be simplified without becoming deficient.

The problem of parsimoniousness of plastic means used to be violently discussed by the members of the group Abstraction-Création, whose meetings in the Café Voltaire some eighteen years ago I vividly remember. One of the group took the position that it is not the wealth of forms in a painting that "makes" a masterpiece, but the masterly conveyance of that little which is represented. He wanted us to accept his truth unconditionally, and he proposed that a "perfect" black dot upon a white surface could well be a work of art. And to our question about that surface after the elimination of the "perfect" dot, he answered without a smile that such a painting, too, might be a masterpiece. His brand of esthetics reminded me of a film by Marcel Duchamp in which a magician makes various people disappear by pointing his magic wand at them. Finally, he points at himself, and he too disappears, leaving an empty field behind.

But there were quite a few painters who took this matter seriously, and one among them, the Pole Strzeminski, beat every record of simplification by painting perfect white surfaces animated only by the relief effect produced by the manner in which his one color had been applied.

The use of a wide range of plastic means does not exclude simplicity, just as simplicity does not reside in the means but in their handling. There is, however, a limit to the wealth of colors and forms in a painting. Too great variety may prevent the artist from achieving unification.



Tutundjian

Unity within variety is the essence of art, and where it is lacking no art can exist. Such lack of unity should not be confused with *complexity*. The complex may actually be purposive in a painting: it may communicate an intense esthetic experience which, for various reasons, cannot be brought into a simple form.

The complex contains several parts or elements, not at once recognizable as a unity, but which yield the impression of being harmonious (i.e., unified) only after one has contemplated and meditated upon them. The eye should wander about such work, always discovering new forms and form relations, patterns hitherto unobserved.

Of a complex character are certain tapestries such as the gothic Unicorn Series and the modern Aubusson tapestries designed by Lurçat and others, conceived as immovable wall decoration forming part of the architecture. These, ever present and imposing in size, presenting a surface which the eye cannot avoid, were composed in a "diverting mood." The artist took into account the fact that even the most cunningly constructed unity, if it were immediately recognizable as such, must appear obvious and therefore boring to the occupant of the room when witnessed time and again.

Giotto's frescoes in the Arena Chapel at Padua impress one in their ensemble as complex, although each painting is composed simply, and the manner in which they are disposed is simple as well. The ceiling of the Sistine Chapel shows still greater complexity. The framework holding the various paintings together has here become a plastic element in its own right, and a third element has been added: the prophets and sibyls, whose strongly modeled bodies serve as caryatids sustaining the geometric scheme.

Complexity arose, in this instance, from two necessities. The first, a formal one, was to bring the painting, or rather the composite of paintings, into harmony with the architectural surroundings. The dimensions of the forms used by the artist had to be related to those of the architecture. It would have been impossible, for instance, to



Max Ernst,
Temptation of St. Anthony,
1945, oil.

*Oblique and
complicated windings
and knots
of nature
everywhere.*

portray along the whole length of the chapel's ceiling nothing but a single large figure—let us say that of God. Such monstrosity, out of scale with the surroundings, would have crushed the latter, dwarfing the dimensions of the chapel and producing a painful duality between painting and architecture.

The second necessity for complexity derived from the subject of the painting, and the emotional and intellectual response this subject was intended to produce. For it was meant to be meditated upon; and of a meditative—that is, *complex*—character, are most if not all cosmogonic representations. They seem to be shaped in the image of the universe itself, whose unity is a complex one discernible only through an endless variety.

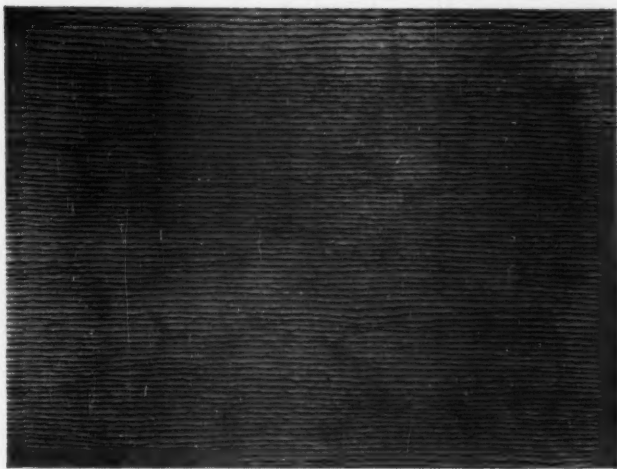
"The edifice of the universe," wrote Francis Bacon, "is in its structure as if a labyrinth to the human intellect that contemplates it: where there are many ambiguous ways, deceptive similitudes of things and signs, oblique and complicated windings and knots of nature everywhere presenting themselves to the view. The senses are fallacious, the mind unstable and full of idols. And all things are presented under a glass, as it were, enchanted."

To the painter the universe presents itself in a less hostile manner. What he extracts from the world is not utopian truth, but palpable beauty. The complexity of the universe is not a hindrance to him, but a constant source of inspiration. To him, "similitudes and oblique windings" are not deceptive, but rather revealing, and he may adopt them in his work together with whatever he deems desirable and worthy. For his world is that which the eyes see and the fingers touch, and his emotions can exist only

The Unicorn at the Fountain, from Hunt of the Unicorn Series, Franco-Flemish tapestry, late 15th century, The Cloisters, Metropolitan Museum of Art.

The eye wanders about such work, always discovering new forms and form relations.





Wladyslaw Strzeminski, *Painting*, oil, 1933.

Are there standards with which we can measure the quality of esthetic experience?

through the embodiment which his will to form has found for it. He is not expressing opinions, and that which he communicates may be a complete, even an absolute thing, if he is able to convey not merely what his senses have perceived but also what happened to his mind and spirit in seeing and touching—at the moment when his experience embraced sense, mood and intelligence.

But are there standards with which we can measure the quality of esthetic experience? Can we establish rules and measurements applicable to the use of plastic means? Does not every painting, whether simple or complex, pretend to universality? Having mentioned Michelangelo's frescoes and their cosmic quality, I open the review, *Art Concret*, published in 1930 by Doesburg, Hélión and other non-figurative artists, and I read as the opening statement of

their manifesto: "Art is universal." Hélión and his friends had reduced their plastic means to a minimum but still felt that their expression was universal in character. It is not my intention to disprove this. At any rate, what they produced was superior to what they professed. They demanded that art should not receive "formal" notions from nature, sensuality or sentimentality. "We want to exclude

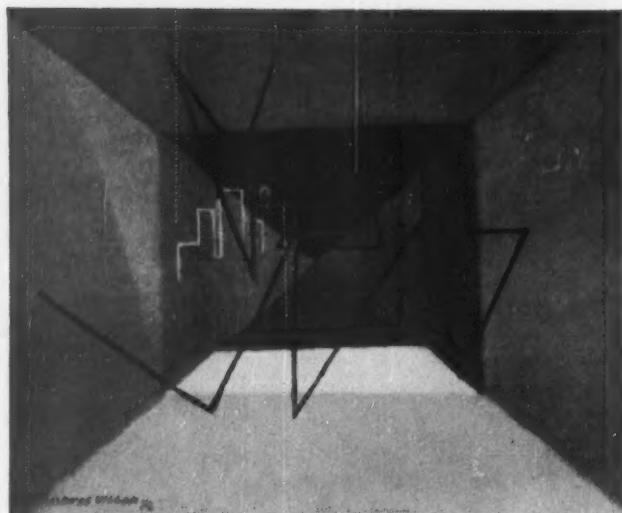
Kurt Seligmann, *One-Eyed Creature*, 1931, oil, photograph Vaux.

The painter's world is that which the eyes see and the fingers touch.



Nicolas Poussin,
Infancy of Zeus, c. 1640, oil,
Kaiser-Friedrich Museum,
Berlin.

A work of art is simple when it is immediately recognizable as a plastic unity—when this unity is evident without being obvious.



Jacques Villon, Painting, 1932, oil.

A creature with a past cannot completely divest himself of associations drawn from reality.

lyricism, dramatization, symbolism," they said—forgetting that, as John Dewey puts it, "the mere fact that the artist is a creature with a past raises an effectual obstacle against his divesting himself completely of such associations."

Unfortunately, Doesburg died young and was thus unable to conduct his non-figurative experiment to a conclusive stage. And Héliou has since completely changed his style, disregarding the well-known Parisian axiom that it suffices to repeat oneself for ten years in order to become famous. In the case, however, of someone who stuck to his guns—Piet Mondrian—we can observe a tendency in his late works towards the complex, or at least to a wider and richer use of his plastic means of expression, a fact which seems to me significant.

The mind is a storage room for experience. It absorbs whatever is impressed upon it, consciously or unconsciously. And the memory-painter draws from this inexhaustible source, which replenishes itself constantly; for there is not an instant in life completely devoid of esthetic significance. These forms arise in apparently incoherent clusters. The only tie that interrelates them is an obscure psychic kinship. They are preponderantly figurative—visual experience being in its psychological roots essentially representational. But in the crucible of the mind that has adopted them they have undergone considerable changes.



Barbara Hepworth, Sculpture, 1933, marble, photograph Paul Laib.

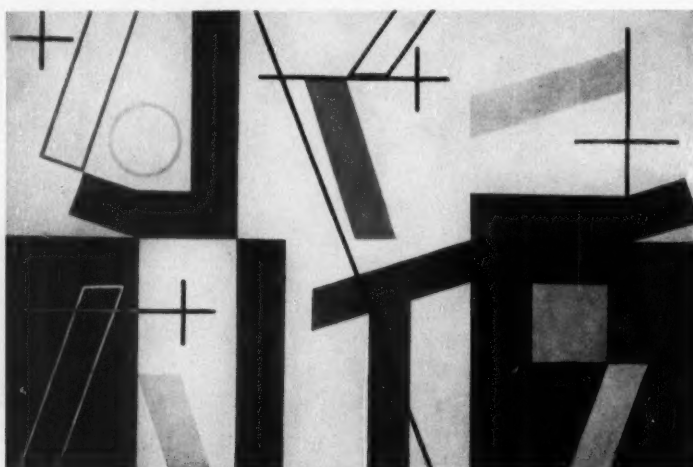
Graceful, discreet, high-spirited and to the point.

They have lost their natural indifference and are bent to their creator's will. They are to forms in nature as rough-castings are to raw materials.

From these forms the painter draws his images. He may press them into geometric patterns or preserve the automatic character in which they have arisen. He always identifies his forms with the emotions he experienced when the form was experienced. And it is really his emotions that are communicable, for they belong in the realm of our common human psyche.

Seen in this light, the painter's activity resembles that of the magician. For the aim of the latter, too, is to evoke emotions. But whereas magic discharges emotion into the happenings of daily life, painting leads emotions away from them.

The artist's power is displayed when he co-ordinates the chaotic variety of his memory images. Forms experienced by him are clarified, visually controlled and simplified. Simplicity arises from the co-ordination of what nature offers at random and from the obscure associations of memory. These unprecise images are reevaluated and related to one another. Only when they attain a perfect unity can they convey the artist's entire experience. And the more rich and intense the experience conveyed, the greater, I believe, the work of art.

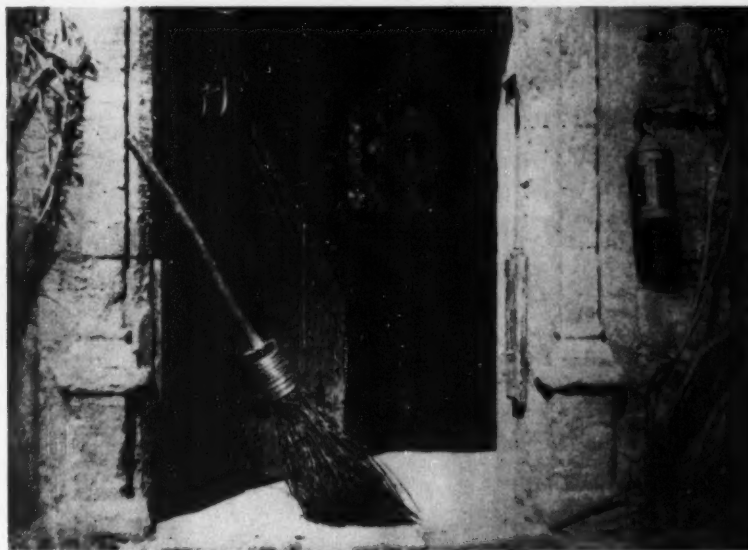


Sophie Täuber-Arp, Painting, 1933, oil.

Simplicity arises from co-ordination.

SIEGFRIED KRACAUER

THE PHOTOGRAPHIC APPROACH



Fox Talbot, *The Open Door*, from *The Pencil of Nature*, 1844, courtesy Beaumont Newhall.

INSTANTANEOUS photography grew out of a desire older than photography itself—the wish to picture things in motion. This was a challenge to photographers and inventors. As early as the late 1850's, stereoscopic photographs appeared which evoked the illusion of capturing crowds and action. With these stereographs, instantaneous photography virtually entered the scene.

In nineteenth-century France, the arrival of photography coincided with the rise of positivist philosophy and the concurrent emphasis on science. Hence the marked concern, in the childhood days of photography, with truth to reality in a scientific sense—a concern which not only benefited the realistic trend in art and literature but facilitated the acceptance of the camera as both a recording and exploring instrument.

As a recording device, the camera was bound to fascinate minds in quest of scientific objectivity. Many held that photographs faithfully copy nature; and, eager for similar achievements, realistic and impressionist painters assumed the guise of self-effacing copyists. But it need scarcely be stressed that in actuality photographs do not copy nature but metamorphose it, by transferring three-dimensional objects to the plane and arbitrarily severing their ties with their surroundings—not to mention the fact that they usually substitute black, gray and white for the given color schemes.

In its exploration of the visible world, the camera produces images that differ from painting in two respects. Photographic records evoke not only esthetic contemplation but also an observant attitude, challenging us to discern minutiae that we tend to overlook in everyday life.

In addition, photographs permit the spectator to apprehend visual shapes in a fraction of the time he would require for a similarly acute apprehension of the actual objects. There are three reasons for this: photographs, by isolating what they present, facilitate visual perception; they transform depth to one plane; and they usually also reduce the angle of vision, thus enabling the eye to comprehend with relative ease whatever is represented.

To the nineteenth century, the unsuspected revelations of photographs were something to marvel at. Talbot, one of the founding fathers of photography, remarked as early as 1844 that, more often than not, "the operator himself discovers on examination, perhaps long afterwards, that he had depicted many things he had no notion of at the time." With the rise of instantaneous photography it became obvious that the camera is not only extremely inquisitive, but actually transcends human vision. Snapshots (in the technical sense of the word, rather than in the popular meaning of amateur photography) may isolate transitory gestures and configurations which our eye cannot possibly register. In the preface to his book, *Instantaneous Photography* (1895), the English photochemist Abney dwelt on the "grotesqueness" of the numerous snapshots which make you believe "that figures are posed in attitudes in which they are never seen."

But there is a difference between acknowledging the characteristics of a medium and actually taking advantage of them. Nineteenth-century photographers tended to submit to the visual habits and esthetic preferences of society at large. They shrank from exploring the world photographically lest the grotesqueness of their images might be



Antony Samuel Adam-Salomon, Self-Portrait, c. 1860, Eastman Historical Photographic Collection.

incompatible with the prevailing artistic traditions. And were they not artists, after all? Instead of defying pre-photographic fashions of seeing, therefore, these artist-photographers deliberately fell back into accepted art styles and time-honored stereotypes. Conspicuous was the case of Adam-Salomon: a sculptor become photographer, he excelled in portraits which, because of their "Rembrandt lighting" and velvet drapery, persuaded the poet Lamartine to recant his initial opinion that photographs were nothing but a "plagiarism of nature." Lamartine now felt sure that they were art. It was the eternal conspiracy of conventional "beauty" against unwonted "truth." That the conventional sold better was all the more in its favor.

The desire for genuinely photographic ventures could not be stifled, however, by any amount of conservatism. Once instantaneous photography was firmly established, an increasing number of devotees of art-photography renounced their prejudices and scruples. This is illustrated by the dramatic conversion of P. H. Emerson, who, having for a long time emulated painting, in 1891 openly condemned as a fallacy his confusion of photography with art in the traditional sense. In spite of all temptations to the contrary, the urge to capitalize on the camera's ability to record and explore was irrepressible.

What did the photographic approach, sensitive to the potentialities and limitations of the medium, imply for the photographer, his products and the effects of the latter upon the spectator? Proust has drawn an image of the photographer which still vibrates with the nineteenth-century controversy about photography versus art. It is in that passage of *The Guermantes' Way* where the narrator enters the drawing room of his grandmother without having

been announced, and finds her seated there reading:

I was in the room, or rather I was not yet in the room since she was not aware of my presence. . . . Of myself . . . there was present only the witness, the observer with a hat and traveling coat, the stranger who does not belong to the house, the photographer who has called to take a photograph of places which one will never see again. The process that mechanically occurred in my eyes when I caught sight of my grandmother was indeed a photograph. We never see the people who are dear to us save in the animated system, the perpetual motion of our incessant love for them, which before allowing the images that their faces present to reach us catches them in its vortex, flings them back upon the idea that we have always had of them, makes them adhere to it, coincide with it. How, since into the forehead, the cheeks of my grandmother I had been accustomed to read all the most delicate, the most permanent qualities of her mind; how, since every casual glance is an act of necromancy, each face that we love a mirror of the past, how could I have failed to overlook what in her had become dulled and changed, seeing that in the most trivial spectacles of our daily life our eye, charged with thought, neglects, as would a classical tragedy, every image that does not assist the action of the play and retains only those that may help to make its purpose intelligible. But if, in place of our eye, it should be a purely material object, a photographic plate, that has watched the action, then what we shall see, in the courtyard of the Institute, for example, will be, instead of the dignified emergence of an Academician who is going to hail a cab, his staggering gait, his precautions to avoid tumbling upon his back, the parabola of his fall, as though he were drunk, or the ground frozen over. . . . And, as a sick man who for long has not looked at his own reflection . . . recoils on catching sight in the glass, in the midst of an arid waste of cheek, of the sloping red structure of a nose as huge as one of the pyramids . . . I, for whom my grandmother was still myself, I who had never seen her save in my own soul, always at the same place in the past, through the transparent sheets of contiguous, overlapping memories, suddenly in our drawing room which formed part of a new world, that of time, saw, sitting on the sofa, beneath the lamp, red-faced, heavy and common, sick, lost in thought, following the lines of a book with eyes that seemed hardly sane, a dejected old woman whom I did not know. (*Guermantes' Way*, Part I, New York, Modern Library, 1925, pp. 186-88.)

Proust starts from the premise that love blinds us to the changes in appearance which the beloved undergoes in the course of time. It is logical, therefore, that he should emphasize emotional detachment as the photographer's foremost virtue. He drives home this point by identifying the photographer with the witness, the observer, the stranger—three types characterized by their common unfamiliarity with the places at which they happen to be. They may perceive anything, because nothing they see is pregnant with memories that would captivate them and thus limit their vision. The ideal photographer, then, is the opposite of the unseeing lover; his eye, instead of being "charged with thought," resembles the indiscriminating mirror or camera lens.

The one-sidedness of Proust's point of view is evident. But the whole context indicates that he was primarily concerned with depicting a state of mind in which we are so completely overwhelmed by involuntary memories that we can no longer register our present surroundings to the full. And his desire to contrast, for the purpose of increased



Edward Weston, *Rock Erosion*, 1935, collection Museum of Modern Art.

clarity, this particular state of mind with the photographic attitude, may have induced him to adopt the credo of the naive realists—that what the photographer does is to hold a mirror up to nature.

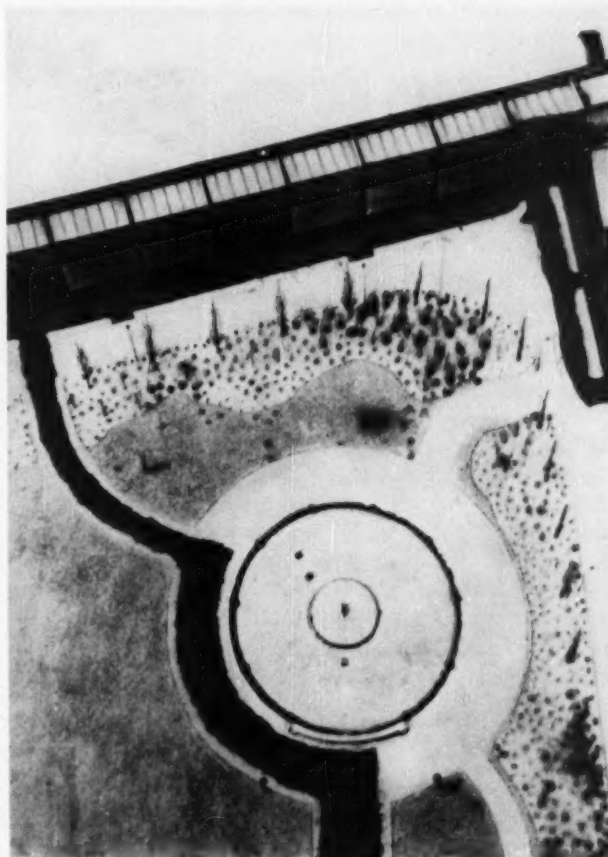
Actually there is no mirror at all. Any photograph is the outcome of selective activities which go far beyond those involved in the unconscious structuring of the visual raw material. The photographer selects deliberately both his subject and the manner of presenting it. He may prefer inanimate objects to portraits, outdoor scenes to interiors; and he is relatively free to vary and combine the different factors upon which the final appearance of his product depends. Lighting, camera angle, lens, filter, emulsion and frame—all these are determined by his estimates, his esthetic judgment. Discussing the pictures Charles Marville took of doomed old Paris streets and houses under Napoleon III, Beaumont Newhall traces their "melancholy beauty" to Marville's personality, which no doubt was responsible for the knowing choice of stance, time and detail. "Documentary photography is a personal matter," he concludes. Contrary to Proust's assertion, the photographer's eye is also "charged with thought."

And yet Proust is basically right in relating the photographic approach to the psychological state of alienation. For even though the photographer rarely shows the emotional detachment Proust ascribes to him, neither does he externalize his personality but draws on it mainly for the purpose of making his account of the visible world all the more inclusive. His selectivity is empathic rather than spontaneous; he resembles not so much the expressive artist who wants to project his visions, as the imaginative reader who tries to discover the hidden significance of a given text.

There are, however, cases which at first glance do not fit into this scheme. During the last decades, many a noted photographer specialized in subjects that reflected the pictorial archetypes he found within himself. For instance, the late Moholy-Nagy and Edward Weston concentrated on abstract patterns, featuring form rather than incident. The photographers in this vein seem to have overwhelmed their material instead of yielding to the impact of existence. Accordingly, their prints are often reminiscent of contemporary paintings or drawings. In this respect they somehow resemble those nineteenth-century artist-photographers who fell into line with the Pre-Raphaelites and other schools of art of their day. And like their predecessors, these modern photographers may be not only influenced by current art but so deeply imbued with its underlying concepts that they cannot help reading them into every context. Or do they rather discover them in the text? The *Zeitgeist* conditions perception, making the different media of communication approach each other.

Many photographs of this sort are ambiguous. They aim, on the one hand, at effects which might as well be obtained by the painter's brush—in fact, some of them look exactly like reproductions of works of art; on the other hand, they seem primarily concerned with certain aspects of unadulterated nature. Fascinating border cases, these photographs result from two conflicting tendencies—the desire to project inner images and the desire to record outer shapes. Obviously they are genuine photographs to the

Laszlo Moholy-Nagy, *From Berlin Wireless Tower*, 1928, collection Museum of Modern Art, courtesy Sibyl Moholy-Nagy.





Henri Cartier-Bresson, *Children in Ruins, Spain, 1933*, collection Museum of Modern Art, courtesy Magnum Photos, Inc.

extent to which they follow the latter inclination. Their specifically photographic value lies in their realistic quality. It is noteworthy that Edward Weston, who wavered between those two tendencies, increasingly rejected the idea of photography as a means of self-projection. "The camera must be used for recording life," he remarked in his *Day-book*, "for rendering the very substance and quintessence of the thing itself. . . . I shall let no chance pass to record interesting abstractions, but I feel definite in my belief that the approach to photography is through realism." His statement would seem all the more conclusive since he himself had emphasized abstraction.

The photographic approach—that is, the effort to utilize the inherent abilities of the camera—is responsible for the particular nature of photographs. In the days of Zola and the impressionists, the properties of photographs were commonly held to be the hallmarks of art in general; but no sooner did painting and literature break away from realism than these properties assumed an exclusive character. Since they depend upon techniques peculiar to the medium, they have remained stable throughout its evolution. These properties may be defined as follows:

First, photography has an outspoken affinity for unstaged reality. Pictures which impress us as intrinsically photographic seem intended to capture nature in the raw, nature unmanipulated and as it exists independently of us. Sir John Robison, a contemporary of Daguerre, praised the first photographs for rendering "a withered leaf lying on

a projecting cornice, or an accumulation of dust in a hollow moulding . . . when they exist in the original." And Talbot, in an attempt to condition public taste to the new photographic themes, invoked the precedent of many a painting immortalizing such ephemeral subjects as a "casual glance of sunshine, . . . a time-withered oak, or a moss-covered stone." It is true that in the field of portraiture, photographers frequently interfere with the given conditions to bring out what they consider the typical features of a human face. But the boundaries between staged and unstaged reality are fluid in this field; and a portraitist who provides an adequate setting or asks his model to lower the head a bit, may well be helping nature to manifest itself forcibly. What counts is his desire to do precisely this—to catch nature in the act of living without impinging on its integrity. If the "expressive artist" in him gets the better of the "imaginative reader," he will inevitably transcend the limit that separates a photograph from a painting.

Second, through this concern with unstaged reality, photography—especially instantaneous photography—tends to stress the fortuitous. Random events are the very meat of snapshots; hence the attractiveness of street crowds. By 1859, New York stereographs took a fancy to the kaleidoscopic mingling of vehicles and pedestrians, and somewhat later Victorian snapshots reveled in the same inchoate patterns. Dreams nurtured by the big cities thus materialized as pictorial records of chance meetings, strange overlaps and fabulous coincidences. Even the most typical

instantaneous portrait retains an accidental character. It is plucked in passing and still quivers with crude existence.

Third, photographs tend to suggest infinity. This follows from their emphasis on fortuitous combinations which represent fragments rather than wholes. A photograph, whether portrait or action picture, is true to character only if it precludes the notion of completeness. Its frame marks a provisional limit; its content refers to other contents outside that frame, and its structure denotes something that cannot be encompassed—physical existence. Nineteenth-century writers called this something nature, or life; and they were convinced that photography would have to impress upon us its endlessness. Leaves, which they considered the favorite motive of the camera, are not only not susceptible of being "staged," but they also occur in infinite quantities. There is an analogy between the photographic approach and scientific investigation in this respect: both probe into an inexhaustible universe, whose whole forever eludes them.

Finally, photographs tend to be indeterminate in a sense of which Proust was keenly aware. In the passage quoted above, he contends that the photograph of an Academician about to hail a cab but hampered in his movements, staggering in his gait, will not convey the idea of his dignity so much as it will highlight his awkward efforts to avoid slipping. Obviously Proust has snapshots in mind. The snapshot of the Academician does not necessarily imply that its original must be thought of as being undignified; it simply fails to tell us anything specific about his general

behavior or his typical attitudes. It so radically isolates his momentary pose that the function of this within the total structure of his personality remains anybody's guess. The pose relates to a context which itself is not given. The photograph thus differs from the work of art in transmitting material without defining it.

No doubt Proust exaggerates the indeterminacy of photographs just as grossly as he does their depersonalizing quality. In effect the photographer endows his pictures with structure and meaning to the extent to which he makes significant choices. His pictures record nature and at the same time reflect his attempts to decipher it. Yet, as in depicting the photographer's alienation, Proust is again essentially right; for however selective true photographs are, they cannot deny the tendency towards the unorganized and diffuse which marks them as records. If this tendency were defeated by the artist-photographer's nostalgia for meaningful design, they would cease to be photographs.

Since the days of Daguerre, people have felt that photographs are products of an approach which should not be confused with that of the artist but should be founded upon the camera's unique ability to record nature. This explains the most common reaction to photographs: they are valued as documents of unquestionable authenticity. It was their documentary quality which struck the nineteenth-century imagination. Baudelaire, who scorned both art's decline into photography and photography's pretense to art, at least admitted that photographs had the merit of

A. J. Russell, *Granite Canyon in Foreground*, 1867, collection Museum of Modern Art.





Elliot F. Porter, Road Runner, 1941, collection Museum of Modern Art, courtesy the photographer.

rendering, and thus preserving, all those transient things which were entitled to a place in the "archives of our memory." Their early popularity as souvenirs cannot be overestimated. There is practically no family which does not boast an album crowded with generations of dear ones before varying backgrounds. With the passing of time, these souvenirs undergo a significant change in meaning. As the recollections they embody fade away, they assume increasingly documentary functions; their value as photographic records definitely overshadows their original appeal as memory aids. Leafing through the family album, the grandmother will re-experience her honeymoon, while the children will curiously study bizarre gondolas, obsolete fashions and old young faces they never saw.

And most certainly they will rejoice in discoveries, pointing to odd bagatelles which the grandmother failed to notice in her day. This too is a typical reaction to photographs. People instinctively look at them in the hope of detecting something new or unexpected—a confidence which pays tribute to the camera's exploring faculty. The American writer and physician Oliver Wendell Holmes was among the first to capitalize on this faculty in the interests of science. In the early 1860's he found that the movements of people walking, as disclosed by instantaneous photography, differed greatly from what artists had imagined them to be like, and on the grounds of his observations criticized an artificial leg then popular with amputated Civil War

soldiers. Other scientists followed suit, using the camera as a means of detection. In selecting illustrations for *The Expression of the Emotions in Man and Animals*, Darwin preferred photographs to works of art, and snapshots to time exposures. Photography was thus recognized as a tool of science.

And, of course, it was always recognized as a source of beauty. Yet beauty may be experienced in different ways. Under the impact of deep-rooted esthetic conventions many people, who undoubtedly acknowledged the documentary quality of photographs, nevertheless expected them to afford the kind of satisfaction ordinarily derived from paintings or poems—a blending of photography with the established arts. Because of the affinity between photography and the other arts, there is in fact an unending procession of artist-photographers.

But this confusion was never shared by the more sensitive—those really susceptible to the photographic approach. All of these rejected the esthetic ideal as the main issue of photography. In their opinion the medium does not primarily aspire to artistic effects; rather, it challenges us to extend our vision, and this precisely is its beauty. According to Talbot, one of the charms of photographs consists in the discoveries to which they invariably lend themselves. "In a perfect photograph," said Holmes, "there will be many beauties lurking, unobserved, as there are flowers that blush unseen in forests and meadows." Like Talbot, he

considered the esthetic value of photographs a function of their explorative powers; photographs, his statement implies, are beautiful to the extent to which they reveal things that we normally overlook. Similarly, Louis Delluc, one of the greatest figures of the French cinema after World War I, took delight—esthetic delight—in the surprising revelations of Kodak pictures. "This is what enchants me: you will admit that it is unusual suddenly to notice, on a film or a plate, that some passerby, picked up inadvertently by the camera lens, has a singular expression; that Mme. X . . . preserves the unconscious secret of classic postures in scattered fragments; and that the trees, the water, the fabrics, the beasts achieve the familiar rhythm which we know is peculiar to them, only by means of decomposed movements whose disclosure proves upsetting to us" (*Photogénie*, 1920, p. 5). What enchanted Delluc in a photograph was the presence of the unforeseeable—that which is in flagrant contradiction to artistic premeditation.

These statements indicate the close relationship that exists between our esthetic experience of photographs and our interest in them as observers, if not scientists. Photographs evoke a response in which our sense of beauty and our desire for knowledge interpenetrate; and often they seem esthetically attractive because they satisfy that desire.

Note: The historical references throughout have largely been drawn from Beaumont Newhall's article, "Photography and the Development of Kinetic Visualization" (Journal of the Warburg and Courtauld Institutes, London, 1944, VII, pp. 40-45) and his History of Photography (New York, Museum of Modern Art, 1949).

Eugene Atget, *Tree Roots*, c. 1915, collection Museum of Modern Art, courtesy Berenice Abbott.



MARCH, 1951

Contributors

HELLMUT LEHMANN-HAUPT spent eighteen months with the American Military Government in Germany. He has recently been working on a project, "Art Under and After the Nazis," sponsored by the Rockefeller Foundation and administered by the New School for Social Research, where he is currently giving a course on "Art and Authority: The Artist Under Dictatorship and Democracy."

H. W. JANSON was assistant professor of art and archeology at Washington University in St. Louis, and curator of its art collection, at the time Beckmann taught in the university's art school. He is currently chairman of the art department at Washington Square College, New York University.

IRENE DIGGS, professor of sociology at Morgan State College, Baltimore, specializes in cultural anthropology and art, her particular interest being in colonial South America. She has been Roosevelt Fellow at the University of Havana under a grant from the Institute of International Education, and Exchange Scholar at Montevideo under the State Department's International Exchange of Persons program.

ROSALIE THORNE MCKENNA received her B.A. and M.A. at Vassar. She has recently devoted four months abroad to photographing architecture, especially of the Italian renaissance; photographs and slides of these monuments are available at her studio in Millbrook, N. Y.

KURT SELIGMANN is equally active as artist and author. His *Magnetic Mountain*, seen at the Whitney Annual last autumn, forms the central subject of the Thomas Bouchard color film, *The Birth of a Painting* (reviewed in *MAGAZINE OF ART*, October, 1950). Mr. Seligmann, whose *Mirror of Magic* was published by Pantheon in 1948, is currently writing a book on Hieronymus Bosch.

The article by SIEGFRIED KRACAUER is condensed from the introductory chapter of a book on film esthetics being prepared with the aid of a grant from the Bollingen Foundation and to be published by Oxford University Press. Dr. Kracauer is the author of *From Caligari to Hitler* (Princeton University, 1947).

Forthcoming

Postwar Art in the Western Zones of Germany, by CHARLOTTE WEIDLER; FREDERICK S. WIGHT, *The Eclipse of the Portrait*; LUDWIG HEYDENREICH, *Art and Science*; PETER BLANC, *The Artist and the Atom*; Central Park, 1851-1951, by CLAY LANCASTER.

Letters to the Editor

Sir:

I am writing a biography and compiling a checklist of the paintings of J. Francis Murphy, N.A., 1853-1921. I shall be pleased to hear from anyone who knew Mr. Murphy or has examples of his work.

EMERSON CROSBY KELLY
269 S. Main Ave., Albany, N. Y.

Sir:

The writer is making a long-range study of the life and work of the late Marsden Hartley and will be grateful for new information and material in addition to that already supplied by his friends and acquaintances to Hudson Walker and the American Art Research Council. In particular, paintings and letters that have come to light in the past five years will be useful. Assistance will be acknowledged in whatever publication may result from this study.

ELIZABETH MCCAUSLAND
50 Commerce Street, New York City



Crossing the North Fork
of the Platte

The West of Alfred Jacob Miller

An exhibition of forty-three framed and glazed watercolors organized by the Walters Art Gallery from their collection commissioned from A. J. Miller by Mr. W. T. Walters in 1858-60. They constitute a vivid and unique pictorial record of the artist's hunting expedition of 1837-38 to the Oregon Country — actually the expanses of Wyoming, Utah and eastern Idaho. Miller was the first artist to paint the Rocky Mountains, the Indians, trappers and fur traders, and was one of the most important historians of the Old West.

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Film Review

Works of Calder, filmed and directed by Herbert Matter, produced and narrated by Burgess Meredith. Music written by John Cage, narration by John Latouche. 16 mm; color; sound; 2 reels (20 min.). Available from Museum of Modern Art, 11 West 53d St., New York 19; rental \$15.

The new Herbert Matter-Burgess Meredith color film, *Works of Calder*, is pure visual enchantment. The film's device is to show Calder's work through the eyes of a bemused small boy. As introduction, the child wanders through woods and fields and along a shore; and branches, dancing leaves, tangled grasses and sundots on the crests of waves fill him with wondrous visions of nature. Matter's sensitive camera work in this passage is superb. Especially lovely is the glimpse of luminous jellyfish undulating in black water.

The transition to Calder's mobiles, as the boy goes into Calder's studio, is natural and carries its point: the connection between forms and movements in nature, and the works of Sandy Calder. Matter uses the artist's gay, brightly colored, swinging shapes to make sequences of striking compositions on the theater screen. Calder, white-haired giant in a blazing red shirt, moves gently among the floating fragments. Again we go outdoors where we see mobiles and stables dramatic against a background of sky and waves.

A short narration by John Latouche is admirably unaffected, though Burgess Meredith's rendering of it is a little sepulchral. John Cage's music is fine—now clattering in the foundry-work manner, now jocosely rhythmic.

It is unfortunate that the film shows many sections of Calder's works, and not enough complete pieces. The movement through an entire Calder, like the movement along a branch to its twigs or the articulation of some animal spine, is not enough in evidence in the film. And this total movement is a very important thing in a Calder. So is the quality of workmanship, a point that might have been better made. Despite these flaws, this is a fine film.

CHARLOTTE DEVREE
New York City

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Book Reviews

Douglas Cooper, *Fernand Léger et le Nouvel Espace*, London, Lund Humphries, 1949. xv + 181 pp., 133 illus., 8 in color. \$10.

Prior to the publication of this book, Douglas Cooper, a discriminating collector and critic of modern painting, was best known in this country for his work on Paul Klee. He has admired Léger, the artist and the man, over a period of twenty years, studied his development, and checked his own responses by constantly renewed contact with Léger's work. The book manages to balance personal reminiscence with detached, seasoned criticism. The illustrations, both the color plates and the black-and-whites, are of very high quality. They offer an admirable selection of Léger's total work, not only his oils, but the drawings, the sketches for opera, ballet and music-hall *décor*, the large mural compositions, the mosaic for the façade of the church of Notre-Dame at Assy, and the woodcut book decorations. In addition, Léger has designed the cover of the present work: blue and white forms on an ochre ground.

There are several photographs of the artist (one with the author). There is a remarkable detail of Léger's hand holding the brush. It is almost as expressive as his alert and powerful face, of ruggedness touched with a certain natural grace, of the peasant's wary keenness deepened and enriched by an urbane mind. Scraps of Léger's conversation strengthen this impression. Samples of his handwriting, assured but lightly cursive, contrast interestingly with the signature he uses in his paintings; in his art, even orthography must become a mechanized form.

Hannah Muller, librarian at the Museum of Modern Art in New York, has compiled an exhaustive bibliography and a list of one-man and group shows in which Léger has exhibited. With all the foregoing, plus the critical appraisal yet to be discussed, it is safe to say that this is the most important work on Léger so far published.

The book begins with a personal recollection (in French only). Its penetrating observations, which are numerous, are marred by occasional flights into apostrophe. Even the bold rhythms of Cooper's French do not carry along the ultimate *Je suis avec vous, Fernand Léger*. Cooper has chosen to leave the original French essay untranslated, and passages like this make it clear that the choice was very wise. But his emphasis on Léger's earthy point of view is well placed. He speaks of Léger's chronic avoidance of noble sentiments and his seeking out for a touch of the vulgar (in the French sense of plebeian). Interviewed in America in 1946 by James Johnson Sweeney, Léger remarked:

I always hate to see "good taste" come to the people. For painters like me who are robust it is very dangerous to frequent the *beau monde*. . . . In Paris the "Casino de Paris" represents "taste"; the same sort of taste has taken the vitality out of musical shows in New York. . . . Still, there is no need to worry. One only has to study the hand-painted ties on Broadway—a locomotive and four pigeons on a violet and black ground, or a buxom nude on a saffron ground—to realize there is still a vigorous survival. . . . And in spite of the fact that people run to good taste as soon as they discover they have bad taste, there will always be another Fourteenth Street, or Avenue B while America keeps young.

Cooper, following a similar line of thought in Léger, believes he has created out of machines, out of the rhythms of industrial landscape, out of the sights and even the sounds of Downtown Metropolis, "a modern popular imagery."

In the chapter on Léger's work before 1910, Cooper notes that most of it has been destroyed by the artist himself. But there is a color plate of the *Portrait of the Artist's Uncle*, (1905)—a kind of *Oncle Dominique* at the head of a long and rapidly changing sequence. Influenced by Signac and Cross, as the young Cézanne was by Courbet and Manet, Léger (aged 28 like Cézanne) is already powerfully original. The head juts brusquely forward, and the features of the old man have the same uncompromising salience of the heads of later years. Thick line is prominently exploited, and in the clothes these lines are both thick and black. One thinks of Rouault and Daumier.

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Before 1910, according to Cooper, Léger had not met Braque, Gris or Picasso, and he did not know their works. It is customary to link Léger's name with theirs in the early formation of cubism; but Léger arrived at cubism by an entirely independent path, and his concern for composition by masses always kept him somewhat apart from the cubist language of floating and interpenetrating planes. Likewise, his love for strong, primary color appears as an undertone even in his pictures of the "grisaille" cubist years (Minneapolis has a fine *Still-Life* of this period, unfortunately not included in the illustrations). By 1913 (*Le 14 juillet*) the grays and tans of the more Spartan cubists had been replaced by reds, blues, greens, whites and yellows, all fenced off by black lines (as in stained glass). Also, Léger's concern for movement allied him less with the cubists than with Duchamp and the futurists.

During the First World War, Léger became fascinated with mechanical weapons and the actions of the men who operated them. The invention of geometric forms within traditional themes of landscape and still-life now found a new outlet, and Léger's style rapidly coalesced in such major works as *The City* (1919) and *Discs*, of the same year. These are among the masterpieces of modern painting. One day New York University, where *The City* used to be exhibited with the Gallatin collection, will not be proud that it allowed this painting to move from Washington Square to Philadelphia.

Cooper's discussion of the later phases of Léger's style is incisive, and his appeal is convincingly made that Léger's art, for all its austere and anonymous grandeur, is not esoteric but for the people—all the people, that is, who have eyes to see the forms of our industrialized world.

If I have emphasized Cooper's ideas about Léger's earlier work, it is because he has contributed understanding to what was in danger of becoming merely familiar. The later career is, it seems to me, studied too briefly. American readers, in particular, would have welcomed more discussion of Léger's five years of activity in this country and the impact of the New World on a great old master from the Old World. Léger himself felt this impact very keenly, to judge from Sweeney's fascinating interview, from which I have already quoted. How does the American sojourn now seem in retrospect? One would like to know, and Douglas Cooper can undoubtedly find out.

S. LANE FAISON, JR.
Williams College

Gisela M. A. Richter, *Archaic Greek Art Against Its Historic Background*, New York, Oxford, 1949. xxv + 210 pp., 337 plates. \$12.50.

This book is an expansion of the Mary Flexner Lecture Series on the same subject, given at Bryn Mawr College in 1941. It is also a continuation and a presentation for the layman of *Kouroi*, the same author's book on the Greek "Apollons," published in 1942.

In presenting works of art made over the long period between 650 and 480 B.C., a division by date and by geography has been adopted; each of the six chapters deals with one third of the period and with half of the then known world, either the mainland or the island and Asiatic world. Within each chapter the individual groups are arranged by cities and states.

The historical introductions to the chapters and to each geographical center are extremely important. Military events and the resulting political system, whether tyranny, oligarchy, democracy or subjugation to a foreign power, are told and retold for each state. These introductions are especially essential in dealing with the island and East Greek artistic development, since ignorance of the appropriate history is so widespread in comparison to the states of Athens and Sparta, whose histories are so familiar to us all. The effect of Persian encroachment in the East and of the eventual dispersion of Greeks as far as Persia is very well emphasized.

The bulk of the book is taken up with descriptions of almost every important Greek work of art which has survived from the archaic period. Over three hundred, the overwhelming majority, are illustrated. That these descriptions do not become

tiring is due to the well-distributed emphasis on the less familiar pieces, and to the profuse illustrations.

The illustrations are extremely valuable not only for their great number but also for their selection. In addition to the old favorites, they include many masterpieces never before found in secondary books, either because of their comparatively recent discovery or for less justifiable excuses. Ivories from Delphi, the two groups of sculpture from the sanctuary of Hera Argeia in Lucania, and bronzes and terra-cotta sculpture from the second excavation at Olympia belong to the list of works hitherto neglected for the first reason, while some of the marbles from Miletus, Didyma and Samos, as well as plastic heads on Corinthian vases and the plastic vases in the form of *korai*, should have appeared in general histories of sculpture long ago. Some of the juxtapositions of photographs on the plates are extremely telling, as for example the placing of two other nearly cylindrical female statues with the familiar *Hera* of Samos in Figs. 165-67, the combination of the female figure from the Temple of Apollo at Delphi with Antenor's *koré* in Figs. 233-34, and the implied comparison of a large stone statue and a small bronze reputed to be from the same territory, Boeotia, which we perceive in Figs. 34-37. A certain unevenness in the quality of the photographs reflects a situation which is likely to become more noticeable unless an effort to right it is made—namely, the poor photographic work being done in certain parts of the world, where, as it happens, some of the finest collections of Greek sculpture are located.

A primary use of the book, by professionals and laymen alike, will certainly be for quick reference to the accepted dating of innumerable works of art, with authority for this dating. One is therefore especially grateful that the text page corresponding to each illustration is printed under it.

DOROTHY KENT HILL
Walters Art Gallery

Charles De Visscher, *International Protection of Works of Art and Historic Monuments*, edited by Ardella Ripley Hall (Department of State Publication 3590, *International Information and Cultural Series 8*), Washington, U. S. Government Printing Office, 1949. 50 pp. \$25.

Frederick Hartt, *Florentine Art Under Fire*, Princeton, Princeton University, 1949. 148 pp., 55 plates, 3 maps. \$5.

James J. Rorimer, with Gilbert Rabin, *Survival: The Salvage and Protection of Art in War*, New York, Abelard, 1950. xi + 291 pp., illus. \$4.

John D. Skilton, Jr., *Défense de l'Art Européen*, translated by Jacqueline de Gromard, Paris, Editions Internationales, 1948. 100 pp., illus. (proceeds for the benefit of the Plougastel Calvaire Restoration Fund, New York).

Official governmental concern for the wartime security of works of art had had slight precedent in the United States when in August, 1943, the late President Roosevelt appointed the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas. The direction of previous thought on this delicate and complicated matter is well reported in Judge De Visscher's essays, which not only trace the development of protective provisions as adopted at the Hague Conferences of 1899 and 1907, but even recall the means by which France in 1815 was compelled to disgorge its store of works of art looted in Italy, the Netherlands and Germany in the years preceding Waterloo. The Belgian jurist presents in these short pages an admirable résumé of past practices and aspirations in the preservation of our cultural heritage. We must be grateful to the Department of State for translating the essays and publishing them with an appreciative foreword by Miss Ardella Ripley Hall.

Judge De Visscher defines the problem and presents suggestions for an ideal solution by formal international action. Messrs. Hartt, Rorimer and Skilton, on the other hand, describe field expedients that were of necessity required in handling a matter so new to Army manuals and so often misunderstood or viewed with suspicion by military commanders. Although all three were in the same situation, being Army officers assigned

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to Military Government duty for the safeguarding of monuments, fine arts and archives, their experiences appear to have been somewhat dissimilar. There is a refreshing variation in the character of their accounts, which all are valuable additions to the growing list of publications on the conservation of art treasures in wartime.

Mr. Hartt was perhaps the most fortunate of the three, carrying on his work in a single region, under a comparatively mild Allied policy towards the area occupied, and in a stay of more than a year being able to have some sense of continuity and progress towards accomplishment. His handsomely published book gives the well-written story of his work in Tuscany in 1944 and 1945, and is most helpfully explicit in appendices listing destroyed, damaged and untouched Tuscan monuments. The illustrations, admirably restricted to photographs of the material under discussion, are numerous and helpful. Mr. Hartt has even gone so far as to provide his readers with two maps, and those who will wish to use his book for later reference are left with only one small regret: he has not included an index.

Mr. Rorimer's book deals with his experiences in Normandy, Paris and southern Germany, from the summer of 1944 to the autumn of 1945. Mr. Hartt's concern with the repair of damaged structures in Italy could not be repeated by Mr. Rorimer in northern Europe; the French Government, as an ally, cared for its own historic monuments, and in Germany the first responsibility of the Monuments Officers was the securing of movable works of art. So it is that from Mr. Rorimer's pages we learn more about the seamier side of war's effect upon the accumulated treasures of the past, and we admire the tact and moral suasion promptly and repeatedly brought to bear in the prevention of totally unnecessary damage and loss. A chimney overheated by careless occupancy of friendly troops may destroy a renaissance château as effectively as might the artillery fire of the enemy. The United States Army—even while deploring the German policy of confiscation and plundering of art works in areas overrun by the Wehrmacht, and making restitution to the governments of liberated nations—was not always able to control the carpetbaggers wearing its own uniform; and Mr. Rorimer's chapter, "Education Begins at Home," offers constructive criticism that should certainly be taken into account when the final history of our wartime efforts at protection of cultural material comes to be written.

Despite its title, which like that of Mr. Rorimer's book might lead one to expect a more extended coverage than is actually given, Mr. Skilton's publication describes experiences limited in area and in time, dealing largely with his activities in Brittany and in Franconia. It adds nevertheless to the general story of conservation; and it is particularly revealing in its recounting of the endless obstructions that Mr. Skilton was obliged to overcome in order to save for later generations the great Tiepolo ceiling fresco of the Würzburg Residenz.

To be sure, we have no way of knowing whether mankind will be interested, a millennium hence, in the cultural heritage that has come to us. These four books, however, raise anew the question whether we in our time are honorably and effectively discharging our responsibilities. It is to be hoped that this question will not be lost from sight as we survey the hordes of unsolved problems with which the contemporary world is confronted.

CALVIN S. HATHAWAY
The Cooper Union Museum

Stanley Morison, *The Typographic Arts: Two Lectures*, Cambridge, Harvard University, 1950. 106 pp., 32 illus. \$3.50.

The Harvard University Press has done another service for American printing in making available two lectures for scholars on this side of the Atlantic.

The word *scholars* is used advisably; for the unsophisticated printer may find Stanley Morison's scholarship a bit high-brow. Morison, who has written and lectured on printing for nearly forty years, and published perhaps a hundred and forty articles, is unquestionably our outstanding contributor of today. However, even if the printer does not find this volume easy reading, it may be a good idea for him to have the book around

for atmosphere. It not only contains the texts of two lectures, "The Typographic Arts" (delivered before the Royal College of Art, Edinburgh, 1944) and "The Art of Printing" (delivered before the British Academy, London, 1937), but, also, it is set in England, in Perpetua type designed for Morison by the late Eric Gill.

The thirty-two full-page, halftone plates were specially selected by Morison to illustrate this edition. The publication is a desirable example of good bookmaking in today's England.

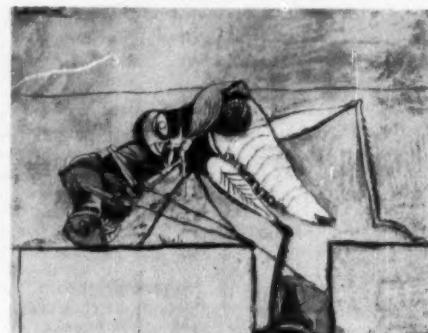
ELMER ADLER
Princeton, N. J.

Hana Volavkova, *The Synagogue Treasures of Bohemia and Moravia*, translated by G. Hort and Roberta Finlayson Samson, Prague, Sfinx, 1949. xx + 39 pp., 97 plates, black and white and color. \$5.

The material covered by this little book is the collection of Jewish liturgical textiles formed by the confiscation of the treasures of the Bohemian and Moravian synagogues during the years 1939-1945 and now preserved in the Jewish Museum in Prague. Persecution and catastrophe have led to such destruction that no textiles dating earlier than 1590 were found, but the ten thousand pieces in the collection form a valuable cross-section of the fabrics that passed through the hands of Jewish merchants during the subsequent three hundred and fifty years. The publication of this material, with many fine plates, is a distinct addition to the literature in this field and will be useful to all who are interested in textile design.

MARGARET T. J. ROWE
Yale University Art Gallery

Insects,
1948,
reproduced
from
Graham
Sutherland.



Latest Books Received

- Aldridge, Joan, *LEATHER ANIMALS (Make It Yourself Series)*, New York, Studio, 1950. 63 pp., illus. \$1.
 DECORATIVE ART: 1950-51 (*Studio Yearbook*), edited by Rathbone Holme and Kathleen Frost, New York, Studio, 1950. 132 pp., 400 illus., 16 in color. \$5.95.
 Elkin, A. P. and Catherine and Ronald Berndt, *ART IN ARNHEM LAND*, Chicago, University of Chicago, 1950. 24 black-and-white and 9 color plates. \$7.
 Evans, Joan, *STYLE IN ORNAMENT*, New York, Oxford University, 1950. 64 pp., 41 plates. \$1.50.
 Feldsted, C. J., *DESIGN FUNDAMENTALS*, New York, Pitman, 1950. 160 pp., illus. \$5 educational; \$6.50 trade.
 GRAHAM SUTHERLAND, introduction by Robert Melville, London, Ambassador, 1950. Unpaged, 27 text illus., some in color + 70 plates in black and white and color. \$9.50.
 Lurcat, Jean, *DESIGNING TAPESTRY*, London, Rockliff (distributed by Macmillan), 1950. 61 pp., 53 plates. \$4.50.
 Thompson, Tommy, *BASIC LAYOUT DESIGN*, New York, Studio, 1950. 79 pp., illus. \$2.85.
 Tomlinson, R. R., *PICTURE AND PATTERN-MAKING BY CHILDREN*, New York, Studio, 1950. 144 pp., 250 illus., 24 in color. \$6.
 Valsecchi, Marco and Umbro Apollonio, *PANORAMA DELL'ARTE ITALIANA*: 1950, Turin, Lattes, 1950. 419 pp., illus. 2,800 lire.
 Watson, Ernest, *TWENTY PAINTERS AND HOW THEY WORK*, New York, Watson-Guptill, 1950. 158 pp., illus. + 20 color plates. \$10.
 Woodforde, Christopher, *THE NORWICH SCHOOL OF CLASS-PAINTING IN THE FIFTEENTH CENTURY*, London, Oxford University, 1950. 233 pp., 43 plates. \$7.50.

March Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.



City Art Museum of St. Louis, St. Louis, Missouri

AKRON, OHIO Akron Art Institute, to Mar. 11: Photography, Subject or Style: A Matter of Approach, Lamps and Lighting, 1951.

ALBANY, N. Y. Albany Institute of History and Art, Mar. 7-Apr. 1: Art in the Albany Schools. Mar. 20-Apr. 1: Elaine Kingsley: One-Man Show.

ALBION, MICH. Albion College, to Mar. 16: Pts of the School of Paris. Public School Art.

AMHERST, MASS. Museum of Fine Arts, to Mar. 25: Shakespeare: Hamlet and Macbeth. An Elizabethan Banquet Hall.

ANDOVER, MASS. Addison Gallery of American Art, to Mar. 12: Student Taste in Art.

ANN ARBOR, MICH. Museum of Art, University of Michigan, to Mar. 7: Art Privately Owned in Ann Arbor. To Mar. 9: Kyoto (LIFE Photos). Mar. 4-Apr. 4: Mod. Furniture. Mar. 14-Apr. 4: Accessions, 1950.

ASHEVILLE, N. C. Asheville Art Museum, Mar. 1-31: W'cols by John Ruzgals.

ATHENS, GA. University of Georgia, Georgia Museum of Fine Arts, Mar. 1-31: Fabrics, Furniture and Design. Mar. 26-31: Graduate Students' Pts.

ATHENS, OHIO Ohio University Gallery, Mar. 1-31: Pts by Charles K. Sibley.

ATLANTA, GA. Atlanta Art Association, to Mar. 11: 2nd Ann. Amer. Institute of Architects Exh. Mar. 18-Apr. 8: 12th Ann. Southeastern Circuit Exh. of Contemp. Ptg.

AUBURN, N. Y. Cayuga Museum of History and Art, Mar. 1-31: Egyptian Art. LIFE Theater Photos. Photos of Egypt. Coins from Private Collections.

BALTIMORE, MD. Baltimore Museum of Art, to Mar. 11: Gertrude Stein, Collector and Writer. To Apr. 1: 19th Cent. French and American Pts and Prints. Mar. 1-22: Italian Drwgs (AFA).

Baltimore Museum, to Mar. 18: Ten Years of Art in Baltimore.

Walters Art Gallery, to Mar. 18: North African Textiles. Mar. 3-Apr. 8: Egypt of the Middle Kingdom.

BATON ROUGE, LA. Louisiana Art Commission, Mar. 1-25: Fantasy in Photog. by Grace Daigne. Photos of Ante Bellum Homes by F. S. Lincoln.

BETHLEHEM, PA. Lehigh University Art Gallery, to Mar. 15: Mod. Painters: Browne, Gikow, Hare, Morrison, Osver, Banks, Edwards.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Mar. 25: 3rd Biennial Exhibition of Contemp. Textiles and Ceramics.

BLOOMINGTON, IND. Art Center, Indiana University, Mar. 1-22: What Americans Are Collecting. (AFA).

BOSTON, MASS. Copley Society of Boston, to Mar. 24: Ann. Members' W'col Exh.

Doll and Richards, to Mar. 10: Pts by Loring W. Coleman.

Guild of Boston Artists, Mar. 5-17: W'cols by William Jewell. Mar. 19-31: Mem. Exh. of Pts by Ernest Lee Major.

Institute of Contemporary Art, Mar. 7-25: 6 Young Amer. Painters. Mar. 27-Apr. 25: Jack B. Yeats. Sweetoff Gallery, to Mar. 10: Gouaches by Cleo Lambides. Mar. 12-Apr. 7: Original Prints by Klee, Beckmann, Schmidt-Rottluff, Picasso, Kollwitz, Nolde, Modersohn-Becker, Redon, etc.

BOWLING GREEN, OHIO Fine Arts Gallery, Bowling Green State University, Mar. 4-25: Domestic Architecture of the San Francisco Bay Region (AFA).

BRANDON, MANITOBA Brandon Art Club, Mar. 1-15: Canadian Graphic Arts Society.

BROOKLYN, N. Y. Brooklyn Museum, to Apr. 15: Alaska. Colonial Amer. Furniture. Mar. 21-May 20: 5th Nat'l Print Ann.

BUFFALO, N. Y. Albright Art Gallery, Mar. 7-Apr. 4: 17th Ann. Exh. of Western N. Y. Artists.

CAMBRIDGE, MASS. Busch-Reisinger Museum, Harvard University, Mar. 12-27: Members' Exh., Cambridge Art Assn.

CHAPEL HILL, N. C. Person Hall Art Gallery, University of North Carolina, Mar. 1-25: Work by Graduate Students of University of N. C.

CHARLESTON, ILL. Eastern Illinois State College, Mar. 4-31: Contemp. Mexican Artist (IBM). Mod. Design.

CHARLOTTE, N. C. Mint Museum of Art, Mar. 4-25: Italian Pts (AFA-MA).

CHARLOTTESVILLE, VA. Museum of Fine Arts, University of Virginia, Mar. 1-31: Retrospective of Charles W. Smith.

CHICAGO, ILL. Art Institute of Chicago, to Mar. 11: Currier & Ives Prints. Mar. 9-May 13: Italy at Work: Her Renaissance in Design Today. Mar. 17-Apr. 15: 6th Ann. Exh. of the Soc. of Typographic Arts. Continuing: Earthenware and Stoneware of Germany and Austria. Japanese Woodblock Prints by Okumura Masanobu. 17th and 18th Cent. Japanese Screen Pts. Mrs. James Ward Thorne's Amer. Rooms in Miniature.

Chicago Galleries Association, Mar. 1-31: Mountain Landscapes by John E. Phillips. Decorative Panels by Julius Moessel.

Chicago Public Library, Mar. 1-31: Industrial Design by Harper Richards.

Mandel Brothers, Mar. 1-31: Pts and Sculpt. by Members of the Chicago Artists Equity Assn.

Palmer House Galleries, to Mar. 21: Mane-Katz (Binet Gal.). Mar. 28-Apr. 18: W'cols by Ruth Van Sickle Ford.

Renaissance Society of the University of Chicago, to Mar. 24: Chiaroscuro Woodcuts.

CINCINNATI, OHIO Cincinnati Art Museum, Mar. 9-Apr. 8: Sculpt. and Drwgs by Jacques Lipchitz.

Taft Museum, to Mar. 18: Alfred Stieglitz.

CLEARWATER, FLA. Art Group Gallery, to Mar. 10: Clearwater Ann., 1951. Mar. 12-22: W'cols by Dixie

Cooley. Mar. 25-Apr. 4: Oils and W'cols by Joel Reichard.

CLEVELAND, OHIO Cleveland Museum of Art, to Mar. 18: Work of Modigliani and Soutine (MOMA). To Apr. 22: Great Printmakers as Illustrators.

COLORADO SPRINGS, COLO. Colorado Springs Fine Arts Center, to Mar. 15: Artists West of the Mississippi. To Mar. 31: Indian Rock Drwgs of the Southwest. Replicas of Egyptian Art. Mar. 20-31: Christian Berard Mem. Exh.

COLUMBUS, OHIO Columbus Gallery of Fine Arts, to Mar. 16: The Lifer Coll. of Ballet Designs and Costumes (AFA). Mar. 9-Apr. 6: What We Like—A Show of 24 Living Amer. Painters.

CORTLAND, N. Y. Cortland Free Library, Mar. 1-31: W'cols by Dorothy Cogswell.

COSHOCOTON, OHIO Johnson-Humrickhouse Museum, Mar. 1-22: An Experiment in Picture Ptg.

DALLAS, TEX. Dallas Museum of Fine Arts, to Mar. 11: 3rd Tex. Crafts Exh. Mar. 4-25: Amer. Color Prints. Mar. 11-Apr. 8: Old Master Pts from the Marquess and Marchioness of Amocio.

DAYTON, OHIO Dayton Art Institute, Mar. 15-Apr. 5: Vincent Van Gogh, Artist (AFA). Mar. 15-Apr. 15: Art Center Dayton Exh.

DECATUR, ILL. Art Center, Mar. 11-Apr. 1: Milliken University Art Students.

DENVER, COLO. Denver Art Museum, to Apr. 30: Myths and Magic. To May 1: Native Dance. Mar. 4-Apr. 30: Life in America.

DETROIT, MICH. Detroit Institute of Arts, to Mar. 18: Little Show: Pts by 20th Cent. Italians. Mar. 1-Apr. 1: Mich. Artist-Craftsmen. Mar. 6-18: Fleischman Carpet Designs.

DURHAM, N. C. Duke University, Mar. 2-24: Design in Home Furnishings.

DURHAM, N. H. University of New Hampshire, Mar. 1-22: Form in Handwrought Silver (AFA). Mar. 1-24: Ten Years (LIFE Photos). Mar. 4-30: Made in U. S. A.

EAST LANSING, MICH. Michigan State College, to Mar. 10: Pts by Zoellner and Oppen. Mar. 9-21: Work in Progress—Mich. Artists. Mar. 22-30: Mich. Academy Arts and Science.

ELMIRA, N. Y. Arnot Art Gallery, Mar. 1-30: Pts by Leon Kroll.

EVANSTON, ILL. Northwestern University, to Mar. 10: Young Chicago Artists.

EVANSVILLE, IND. Evansville Public Museum, Mar. 1-30: Industrial Arts of City Schools. Mar. 4-11: Stamp Exh.

FAVETTEVILLE, ARK. Arts Center, University of Arkansas, Mar. 5-Apr. 5: The Architecture of Edward D. Stone.

FLINT, MICH. Flint Institute of Arts, Mar. 1-29: Leerdam Glass. W'cols and Drwgs from Coll. of John S. Newberry, Jr. Mar. 18-30: Pts by Janis Sverbulis.

FORT SMITH, ARK. KEPW Gallery of Fine Arts, Mar. 4-17: U. of Ark. Student Exh. Mar. 18-31: Betty Sanders and Tonya Moran.

FORT WAYNE, IND. Fort Wayne Art Museum, Mar. 1-21: Elizabeth Eddy, One-Man Show. The Businessman Looks at Art (AFA).

FREDERICKTON, NEW BRUNSWICK Frederickton Art Club, Mar. 3-17: Western Canadian Exh.

GRAND RAPIDS, MICH. Grand Rapids Art Gallery, Mar. 1-22: Master Prints from the Rosenwald Coll. (AFA).

GRINNELL, IOWA Grinnell College, Mar. 3-21: Pts by Robert O. Hodgell.

HAGERSTOWN, MD. Washington County Museum of Fine Arts, to Mar. 30: Exh. of Pts—The Life of Christ. Handwrought Silver.

HAMILTON, ONTARIO Art Gallery of Hamilton, Mar. 1-31: Group Show.

HARTFORD, CONN. Wadsworth Athenaeum, Mar. 10-Apr. 8: Hartford Soc. of Women Painters. Mar. 14-Apr. 29: Japanese Prints and Textiles.

HEMPSTEAD, N. Y. Hofstra College, Mar. 5-16: Dr. Charles Henry Miller. Mar. 19-23: Pts by Robert Doris.

HONOLULU, HAWAII Honolulu Academy of Arts, to Mar. 25: Blanche R. Mandel Coll. of European Laces. To Mar. 31: Japanese Screens. Mar. 29-Apr. 29: The Ceramic Art of China.

HOUSTON, TEX. Museum of Fine Arts of Houston, Mar. 21-Apr. 1: Toulouse-Lautrec.

INDIANAPOLIS, IND. Art Association of Indianapolis, John Herron Art Institute, to Mar. 18: Scandinavian Arts and Crafts. To Apr. 9: Special Exh. for Younger People.

IOWA CITY, IOWA State University of Iowa, Mar. 1-22: Frankly Romantic (AFA).

JACKSONVILLE, ILL. Strawn Art Gallery, Mar. 11-18: Student Work. Junior High and High School.

KALAMAZOO, MICH. Kalamazoo Institute of Arts, Mar. 4-30: Public School Art in Kalamazoo.

Western Michigan College of Education, Mar. 4-25: Paris Exh. Posters (AFA).

KANSAS CITY, MO. Kansas City Art Institute, Mar. 1-31: Mid-America Ann. Member Show.

William Rockhill Nelson Gallery of Art, Mar. 4-31: Meastrovic Drwgs. 30 Oils (Midtown Gal.).

KEW GARDENS, N. Y. Kew Gardens Art Center Gallery, Mar. 5-31: Group Show.

KLAMATH FALLS, ORE. Art Center, to Mar. 15: Contemp. Textiles (Scalamandre).

LAGUNA BEACH, CALIF. Laguna Beach Art Association, to Mar. 25: Members' Exh. of Oils and W'cols.

LAWRENCE, KANS. Museum of Art, University of Kansas, Mar. 1-31: Drwgs.

LINCOLN, NEBR. University of Nebraska Art Galleries, Mar. 4-31: 61st Ann. Exh., Nebr. Art Assn.

LONDON, ONTARIO London Public Library and Art Museum, Mar. 2-Apr. 2: Contemp. Scottish and Amer. Ptg. 3: Women Painters: Helen Boose, Jan-meca Reid and Joanne Ivey.

LOUISVILLE, KY. J. B. Speed Art Museum, Mar. 1-22: Prints by Goya (AFA). Mar. 3-21: Drwgs by Members of Ky. Assn. of Landscape Architects. University of Louisville, Mar. 5-31: Mauds Ainalie.

LOS ANGELES, CALIF. Dorell Hatfield Galleries, to Mar. 15: Prize Winners All—Pts by Millard Sheets, Richard Haines and Seou Sarisawa.

Los Angeles County Museum, Mar. 18-Apr. 7: Amer. Index of Design.

MADISON, WIS. Madison Free Library Gallery, Madison Art Association, Mar. 5-26: Masters of the Barbizon School (AFA).

Wisconsin Union Art Gallery, University of Wisconsin, Mar. 21-Apr. 24: 23rd Ann. Student Art Show.

MANCHESTER, N. H. Currier Gallery of Art, Mar. 4-25: Medieval Indian Sculpt. (AFA). Mar. 7-31: Art and the Child. Mar. 22-Apr. 12: The Artist and the Decorative Arts (MOMA).

MANITOWOC, WIS. Rahr Civic Center, Mar. 1: Panoramic Review of Textiles (Scalamandre).

MASSILLON, OHIO Massillon Museum, Mar. 1-Apr. 1: Oils by Ruth J. Burkholder. Prints from South America. Primitive Man in Ohio.

MEMPHIS, TENN. Memphis Academy of Arts, Mar. 1-22: 29th Ann. Exh. of Advertising and Editorial Art (AFA).

MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Dowager College, to Mar. 23: A Cent. of Landscape Ptg. by Amer. Artists, 1851-1951 (Art Institute of Chicago).

Milwaukee Art Institute, to Mar. 31: Amer. Primitive Pts.

MINNEAPOLIS, MINN. Minneapolis Institute of Arts, to Apr. 1: Masterpieces by Maillol. Mar. 1-Apr. 10: Old Master Prints.

University of Minnesota, to Mar. 16: Cranbrook Art School. Mar. 7-Apr. 1: Children's Art and Music. Mar. 9-Apr. 13: Art Bldgs.

Walker Art Center, to Mar. 18: Pts by Phyllis Downs. Mar. 4-Apr. 22: Arshile Gorky Mem. Exh. Mar. 11-June 10: The Evolution of the Chair.

MONMOUTH, ILL. Monmouth College, Mar. 1-31: Pts by Polly Burkhard.

MONTCLAIR, N. J. Montclair Art Museum, to Mar. 11: Pts of Children. Mar. 16-Apr. 4: Mod. Amer. Pts: Movements and Counter Movements.

MONTREAL, QUEBEC Canadian Handicrafts Guild, Mar. 3-17: Metal, Leather and Wood Exh.

Montreal Museum of Fine Arts, to Mar. 14: Exh. of Drwgs. Mar. 9-Apr. 22: Art of the Northwest Coast Indians. Mar. 10-28: Internat'l Salon of Photog. Mar. 12-Apr. 4: Pts by Alexander Her-covitch and Robin Watt.

MUSKEGON, MICH. Hackley Art Gallery, to Mar. 5: The Artist and the Decorative Arts. Mar. 10-31: Muskegon Camera Club Ann. Mar. 7-31: The Theater (LIFE).

NASHVILLE, TENN. Watkins Institute, Mar. 4-25: Art Schools, U. S. A., 1950 (AFA).

NEWARK, N. J. Newark Art Club, Mar. 5-26: 26th Ann. Exh. of Work by N. J. Artists.

Rabin and Krueger, Mar. 1-31: W'cols by N. J. Artists.

NEW BRUNSWICK, N. J. Rutgers University, Mar. 1-23: Rouault—"The Passion" Wood Engravings.

NEW HAVEN, CONN. Yale University Art Gallery, to Mar. 11: Pictures for a Picture of Gertrude Stein as a Writer on Art and Artists. Mar. 13-Apr. 3: Pts from the Cave of the Thousand Buddhas (AFA).

NEW LONDON, CONN. Lyman Allyn Museum, Mar. 5-30: Historical New London.

NEW ORLEANS, LA. Isaac Delgado Museum, Mar. 4-26: Golden Anniversary Jury Show of New Orleans Art Assn.

Newcomb Art School, Tulane University, to Mar. 20: Textiles by Anni Albers. Mar. 27-Apr. 21: Drwgs of the German Renaissance.

NEW YORK, N. Y. A. C. A., 63 E. 57, to Mar. 17: Pts by Philip Evergood. Mar. 19-Apr. 7: Pts by Sarai Sherman.

Alonso, 58 W. 57, Mar. 6-26: Mother and Daughter Show.

American British Art, 122 E. 55, to Mar. 17: Pts by Charles Child.

American Museum of Natural History, Central Park West, Mar. 5-Apr. 5: Rubbings from the Stone Reliefs at Monte Alban, Mexico. Mar. 8-Apr. 1: Knife, Fork and Spoon.

Argent, 42 W. 57, to Mar. 10: Sculpt. by Members of the Nat'l Assn. of Women Artists.

Artists, 851 Lexington, to Mar. 8: Pts by Joseph Winter. Mar. 10-29: Color Woodcuts by Louise Krueger, 1st One-Man Show. Mar. 31-Apr. 19: Pts by Emerson Woelffer.

Asia Institute, 13 E. 67, Mar. 3-17: Prof. Nicholas Roerich's Pts of Tibet, Mongolia, Sikhim-Himalayas.

Babcock, 38 E. 57, Mar. 5-24: W'cols by Elias Newman. Mar. 26-Apr. 14: W'cols by J. Getlar Smith.

Binet, 67 E. 57, Mar. 4-24: Sam and Hilda Freid: Pigs and Metal Works.

Bodley, 26 E. 55, Mar. 6-24: Pigs by Ernest Lothas.

Buckholz, 32 E. 57, Mar. 6-24: Recent Bronzes and Drawgs by Henry Moore.

Burlius, 119 W. 57, to Mar. 17: Louis Harris.

Carre, 712 Fifth, to Mar. 17: Fernand Leger's 70th Anniversary.

Corstairs, 11 E. 57, to Mar. 24: Contemp. French and Amer. Ptg.

Chapellier, 48 E. 57, to Mar. 31: Old Master Ptg. China House, 125 E. 65, to Mar. 15: Chinese Bronze Mirrors.

Collectors of American Art, 106 E. 57, Mar. 1-29: Collectors March Exhib.

Contemporary Arts, 106 E. 57, Mar. 5-23: Ptg. by Alvin Sella. Mar. 12-30: Ptg. by Joseph Gualtieri. Mar. 23-Apr. 13: Ptg. by Einar Lunden.

Cooper Union Museum, to Mar. 14: Art in Cooper Union—Part One.

Durlacher, 11 E. 57, to Mar. 24: Portraits by Florine Stethheimer. W'cols by Charles Demuth.

Eggleston, 161 W. 57, to Mar. 10: Oils by Hubert Davis. Mar. 5-24: Emily Lowe Award Spring Flower Exhib. Mar. 12-24: Recent Oils by Chano Bejar.

Feigl, 601 Madison, Mar. 6-22: Recent Work by Mariano.

Fried, 40 E. 68, to Mar. 24: Works by Theo Van Doesburg.

Friedman, 20 E. 49, Mar. 1-31: W'cols by George Samerjan.

Ganso, 125 E. 57, Mar. 5-31: Ptg. by Savo Radulovic.

Grand Central, 15 Vanderbilt, Mar. 6-17: David L. Sweeney Portraits. Mar. 27-Apr. 7: Gertrude Schweitzer W'cols.

Grand Central Moderns, 130 E. 56, Mar. 5-19: Sidney Simon. Mar. 24-Apr. 7: Drawgs by Maurice Sterne.

Heavit, 18 E. 69, to Mar. 10: Ptg. by George Tooker. Mar. 13-31: Ptg. by David Hill.

Hugo, 26 E. 55, Mar. 19-Apr. 7: Ptg. by Keith M. Martin.

Janis, 15 E. 57, to Mar. 17: Mondrian—Works from European Collections.

Jewish Museum, 1109 Fifth, to Apr. 30: Proclaim Freedom: A Pageant of Jewish History. The Beauty of Hebrew Lettering. Permanent: Art Based on the Torah. Jewish Art in Jewish Life. Animated Children's Books Published in Israel.

Kennedy, 785 Fifth, Mar. 6-30: Audubon's Birds of America.

Knoedler, 14 E. 57, Mar. 5-24: Roloff Beny.

Koetsier, 32 E. 57, to Mar. 17: Old Masters.

Koots, 600 Madison, Mar. 6-26: Group Show.

Kraushaar, 32 E. 57, to Mar. 10: Ptg. by Louis Bouche. Mar. 12-31: Ptg. by Kenneth Evett.

Matisse, 41 E. 57, to Mar. 17: Miro.

Metropolitan Museum of Art, Fifth and 82, Mar. 16-Mar. 13: Art Study League. Diamond Jubilee Exhib. of Ptg. and Sculp. Continuing: Seeds of Fashion. Goya: Prints and Drawgs.

Midtown, 605 Madison, Mar. 6-31: Recent Ptg. by Henry Koerner.

Milch, 55 E. 57, to Mar. 10: W'cols by Kerri Ricci. Mar. 12-31: Ptg. by Jay Robinson.

Museum of the City of New York, Fifth and 103, to Mar. 31: At Home in N. Y. Ptg. of N. Y. Rooms by David Payne. Charles Dana Gibson's N. Y. Some Wonderful Moments in the N. Y. Theatre, 1900-1950.

Museum of Modern Art, 11 W. 53, to Mar. 18: Swiss Posters. To Mar. 25: Abstract Ptg. and Sculp. in America. To Apr. 15: New Acquisitions.

National Academy of Design, 1083 Fifth, Mar. 23-Apr. 8: 126th Ann. Exhib., Nat'l Academy of Design.

National Arts Club, 15 Gramercy Park, to Mar. 17: Paul Monner. Mar. 25-Apr. 19: Non-Members Exhib. of Oil Ptg.

National Serigraph Society, 38 W. 57, Mar. 6 to Apr. 30: 12th Ann. Open Exhib., Nat'l Serigraph Soc.

New, 63 W. 44, to Mar. 10: Ptg. by Margaret Peterson. Mar. 13-31: Ptg. and Woodcuts by Seong Moy.

New Age, 138 W. 15, Mar. 3-31: Art to Live With.

Newhouse, 15 E. 57, to Mar. 31: 17th Cent. Old Masters.

New School for Social Research, 66 W. 12, Mar. 5-16: Ptg. and Drawgs by Clara Klinghoffer. Mar. 19-31: Ptg. by Esphyr Slobodkina.

New York Circulating Library of Paintings, 640 Madison, to Mar. 31: Amer. and European Painters.

New York Historical Society, 170 Central Park W., to Mar. 31: Erie Canal, Mother of Cities. To Apr. 8: McKimm, Mead and White, Architects to New York and the Nation.

New York Public Library, 476 Fifth, to Apr. 13: Portraits of George Washington. Mar. 1-Apr. 19: The Library As Publishers. Mar. 6-Apr. 7: Children's Books, 1945-50. Mar. 12-June 15: Magic in Books, Mar. 16-July 31: Contemp. Amer. Book Illustrations.

Parsons, 15 E. 57, to Mar. 10: Ptg. by Perle Fine. Ptg. and Constructions by Emil Hess. Mar. 13-31: Recent Sculp. by Schnabel.

Passedoit, 121 E. 57, Mar. 5-31: Gouaches by Jean Lurcat.

Pen and Brush, 16 E. 10, Mar. 4-28: Members Oil Ptg. Exhib.

Penthouse, 15 W. 55, to Mar. 31: Swiss Ceramics. Replicas of Picasso Ceramics.

Peridot, 6 E. 12, to Mar. 24: Ptg. by James Brooks. Mar. 26-Apr. 21: Sculp. by Painters.

Perls, 32 E. 58, to Mar. 24: 1st N. Y. Showing: Mod. French Ptg.

Rabinovitch Photography Workshop, 40 W. 56, Mar. 1-31: Fine Professional Photos.

Riverside Museum, 310 Riverside Dr., Mar. 11-Apr. 1: Amer. Abstract Artists.

Roeckh Academy of Arts, 319 W. 107, Ptg. and Drawgs by Herbert Mears.

St. Etienne, 46 W. 57, Mar. 14-Apr. 15: Grandma Moses.

Salpeter, 36 W. 56, to Mar. 17: New Oils by Shirley Hendrick. Mar. 26-Apr. 14: New Oils by Harry Crowley.

Scalamandre Museum of Textiles, 20 W. 55, to Apr. 30: The Silks of the French Baroque Period.

Schaefer, Bertha, 32 E. 57, to Mar. 17: Ptg. Gouaches and Drawgs by Cameron Booth. Sculp. by Manolo Pascual. Mar. 19-Apr. 7: Ben-Zion.

Sculpture Center, 167 E. 69, to Mar. 31: Group Exhib.

Segy, 708 Lexington, Mar. 1-30: Ancient Sculp. from the Belgian Congo.

Seligmann, 5 E. 57, Mar. 12-31: Carl Pickhardt.

Silbermann, 32 E. 57, Mar. 1-31: Flemish and Dutch Landscapes and Interiors.

Van Diemen-Litfield, 21 E. 57, to Mar. 17: Ptg. by European Expressionists.

Van Loen, 49 E. 9, Mar. 1-31: Work of 1950-51 by Alfred Van Loen.

Village Art Center, 44 W. 11, to Mar. 9: 5th Children's Show. Mar. 12-23: Prizewinners 8th W'col Show. Mar. 26-Apr. 6: Scenes of Old New York.

Viviano, 42 E. 57, Mar. 1-31: Mod. Italian and Amer. Painters.

Weyke, 794 Lexington, to Mar. 7: Ptg. by Edward John Stevens. Mar. 12-Apr. 11: Woodcuts by Antonio Frasconi.

Whitney Museum of American Art, 10 W. 8, to Mar. 11: Selection of Works from the Permanent Coll. Mar. 17-May 6: 1951 Ann. Exhib. of Contemp. Amer. Sculp., W'cols and Drawgs.

Wildenstein, 19 E. 64, to Mar. 31: Rubens Exhib. for Benefit of Public Education.

Willard, 32 E. 57, to Mar. 24: Recent Sculp. by David Smith. Mar. 27-Apr. 21: Group Show.

Willow, 184 W. 4, to Mar. 10: 1st Comprehensive Show of Ceramics by James Crumbrine.

Wittenborn, 38 E. 57, Mar. 5-31: Gerhard Marcks' Woodcuts.

NORFOLK, VA. Norfolk Museum of Arts and Sciences, Mar. 4-Apr. 1: The Navy in Prints. Mar. 4-25: Ptg. on Monhegan Island (AFA). Mar. 18-Apr. 8: Ptg. in Oil and W'col by Leila L. Sheeley.

NORTHAMPTON, MASS. Smith College Museum of Art, Mar. 1-21: English Drawgs (Nat'l Gal. of Canada).

NORTHFIELD, MINN. Bolton Hall, Carleton College, Mar. 4-30: Birds in Art and Birds in Mexico.

OAKLAND, CALIF. Oakland Art Gallery, Mar. 4-Apr. 1: 1951 Ann. Exhib. of Oil Ptg. and Sculp.

OBERLIN, OHIO Allen Memorial Art Museum, Oberlin College, Mar. 4-25: Made in the U. S. A. (AFA). Mar. 11-Apr. 8: Ainsworth Bequest of Japanese Prints.

OKLAHOMA CITY, OKLA. Oklahoma Art Center, Mar. 1-22: Rugs from the Ballard Coll. (AFA). Mar. 11-25: Indian Exhib.

OMAHA, NEBR. Joslyn Art Museum, to Mar. 25: The Midwest. Alan Parker and Lynn Frank.

OXFORD, MISS. Mary Bue Museum, Mar. 2-30: Prints from Associated Amer. Artists.

PASADENA, CALIF. Pasadena Art Institute, Mar. 9-Apr. 9: Pasadena Soc. of Artists Show. Mar. 12-Apr. 16: Edward Weston Photos.

PHILADELPHIA, PA. Art Alliance, to Mar. 21: Ptg. by Charles Cooner. To Mar. 26: Drawgs by Leon Kelly. Mar. 5-Apr. 2: Show of Stage and Television Set Models. Ptg. by Ludwig Bemelmans. Photos by Tana Hoban. Magazine Exhib. Weaving and Pottery by Harold Riegger and Jack Larsen.

Georges de Braux, to Mar. 10: Recent Ptg. by Claude Schurr. Mar. 12-31: Group of Young Painters—School of Paris.

Contemporary Art Association, to Mar. 7: Oil and Sculp. Mar. 15-31: W'col Mem. rship Show.

Dubin Galleries, to Mar. 13: Oils by Morton Birkin. Mar. 14-27: Oils by Humbert Howard.

Pennsylvania Academy of the Fine Arts, Mar. 10-Apr. 8: Philadelphia Regional Exhib.

Philadelphia Textile Institute, to Mar. 31: The Symbol of the Rose (Scalamandre).

Print Club, Mar. 5-23: 12th Ann. Exhib. of the Amer. Color Print Soc.

PITTSBURGH, PA. University of Pittsburgh, Mar. 1-22: Tradition and Experiment in Mod. Sculp. (AFA).

PITTSBURY, N. J. Fiddlers' Forge Gallery, to Apr. 1: Original Designs of Pivoting Extension Lamps.

PORTLAND, ORE. Kharouba Gallery, Mar. 5-24: Serigraphs, Etchings and Lithographs by Glen Alps. Mar. 25-Apr. 14: Sculp. by Hilda Morris.

Oregon Ceramic Studio, to Mar. 16: Work by Bernard Leach.

Portland Art Museum, to Mar. 31: C. S. Price Mem. Exhib.

L.D.M. Sweet Memorial Art Museum, Mar. 4-25: 68th Ann. Exhib. of W'cols and Pastels. Mar. 13-31: Canadian Ptg. and Print Makers. Mar. 25-31: Ann. Print Fair.

PROVIDENCE, R. I. Providence Art Club, to Mar. 11: Photog. (MOMA). Mar. 13-25: Providence W'col Club. Mar. 27-Apr. 8: C. Gordon Harris.

QUINCY, ILL. Quincy Art Club, Mar. 1-22: English Portraits and Landscapes (AFA-MMA).

RACINE, WIS. Charles A. Wustum Museum of Fine Arts, Mar. 1-31: W'cols by Kady Faulkner and Raymond Katz. Racine Camera Club Photog.

RALEIGH, N. C. North Carolina State College, School of Design, Mar. 1-22: 1950 AIA Nat'l Honor Awards (AFA).

READING, PA. Public Museum and Art Gallery, to Mar. 18: Art Work Sponsored by Kutztown State Teachers College. Mar. 25-Apr. 22: 3rd Reading International Salon of Photog.

RICHMOND, IND. Art Association, Mar. 11-26: 16th Ann. Arts and Crafts Show.

ROCHESTER, MINN. Rochester Art Center, to Mar. 11: Six Minn. Sculptors. Mar. 11-31: Theatre—From Ritual to Broadway.

ROCHESTER, N. Y. Memorial Art Gallery, Mar. 3-Apr. 1: 15th Rochester International Salon of Photog. Rochester Public Library, Mar. 1-22: Fifty Books of the Year, 1950 (AIGA).

ROCKFORD, ILL. Rockford Art Association, Mar. 5-31: Rockford Public School Exhib.

ROCKLAND, ME. William A. Farnsworth Library and Art Museum, Mar. 1-24: 18th Cent. England (LIFE). Mar. 12-31: Serigraphs (Nat'l Serigraph Soc.).

ROSWELL, N. MEX. Roswell Museum, Mar. 11-Apr. 8: Word and Image.

ST. AUGUSTINE, FLA. St. Augustine Art Association, Mar. 4-27: Oil and W'col Show.

ST. LOUIS, MO. City Art Museum, Mar. 4-Apr. 22: Imperial Viennese Art Treasure.

ST. PAUL, MINN. Hamlin University Galleries, Drew Fine Arts Center, Mar. 8-21: By the Sea (MOMA). St. Paul Gallery and School of Art, to Apr. 1: Designed for Living.

ST. PETERSBURG, FLA. Art Club of St. Petersburg, to Mar. 11: Mary and Ed Leonard. Mar. 11-25: Members' Spring Oil Show. Mar. 25-Apr. 8: Members' Spring W'col Show.

SACRAMENTO, CALIF. California State Library, Mar. 1-30: Calif. Soc. of Etchers.

E. B. Crocker Art Gallery, to Mar. 31: Influences on a Young Painter. Ceramic Exhib. Mar. 1-31: Charles and Clovis Inderbitzen. Sculp. Exhib. Bernard Rosenthal.

SAN ANTONIO, TEX. Witte Memorial Museum, to Mar. 11: Tex. W'col Soc. Exhib. Ceramics by Harding Black.

SAN DIEGO, CALIF. Fine Arts Gallery, Mar. 1-31: Photos by Ellen Bransten. Mar. 11-Apr. 8: San Diego Art Guild Ann. Exhib.

SAN FRANCISCO, CALIF. Arts Assembled, to Mar. 19: Photos by Minor White. Mar. 20-Apr. 16: Oils by Mary Navratil.

East-West Arts Gallery, to Mar. 16: Monochromes of the Ming and Manchu Periods. Mar. 26-Apr. 27: Contemp. Textiles by Pacific Coast Designers.

San Francisco Museum of Art, to Apr. 8: 70th Ann. Oil, Tempera and Sculp. Exhib. of the San Francisco Art Assn. Mar. 1-22: High Speed Photog. by Harold E. Edgerton (AFA). Mar. 4-Apr. 1: Prints by H. W. Werkman of Holland (AFA).

SANTA BARBARA, CALIF. Santa Barbara Museum of Art, to Mar. 13: Christian Bevard Mem. Exhib. Mar. 5-19: Photos of Activities at Santa Barbara Mus. Mar. 5-31: Ptg. on Glass by Rebecca Strand. Mar. 14-Apr. 4: Contemp. Canadian Ptg.

SANTA FE, N. MEX. New Mexico Art Gallery, Mar. 1-31: Invitation Exhib., N. Mex. Artists. Non-Jury Exhib., N. Mex. Artists.

SARASOTA, FLA. John and Mable Ringling Museum of Art, Mar. 1: 200 Years of Textile Designs (Scalamandre).

Sarasota Art Association, to Mar. 9: Members' Ann. 2nd Section: Oils and Sculp. Mar. 11-17: Members' Show of Flower Ptg. Mar. 11-23: Selected Ptg. by Members of the Fla. Artists Group. Mar. 11-31: Ann. Circus Ptg. Show. Mar. 18-23: Photographers' Salon.

SARATOGA SPRINGS, N. Y. Skidmore College, Mar. 1-22: Fifty Books of the Year 1950 (AIGA). Mar. 9-30: Post-War Bldes.

SCRANTON, PA. Everhart Museum of Natural Science and Art, to Mar. 15: Color Prints of Great Masters. Mar. 1-Indef.: Sculp. by Anna Hyatt Huntington. Bird Carvings by Charles G. Chase.

SEATTLE, WASH. Henry Gallery, University of Washington, Mar. 1-22: New Picasso Lithographs (AFA). Mar. 4-21: Brooklyn Mus. Print Ann. (AFA). Mar. 4-25: Audubon (Colorado Springs Fine Arts Center).

Seattle Art Museum, Mar. 8-Apr. 1: 1950 Accessions

Mar. 19-Apr. 7

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to Mus. Coll. Masterpieces of 19th Cent. Pig and Sculpt. 23rd Internat'l Northwest Print Makers Show. 1950 Newspaper Nat'l Snapshot Awards.

SIREVEPORT, LA. Shreveport Art Club, Mar. 1-31: Bird Pigs by Torre Peterson.

SIoux CITY, IOWA Sioux City Art Center, Mar. 1-15: Art from the Schools of Sioux City, Mar. 16-31: 14th Ann. Salon, Sioux City Camera Club.

SOUTH BEND, IND. South Bend Art Association, Mar. 4-25: Mexican W'cols and Drwgs (AFA).

SPRINGFIELD, ILL. Illinois State Museum, Mar. 4-25: Oils from Permanent Coll. of U. of Ill.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, Mar. 4-25: Amer. Color Print Soc. Ann. Exhib. Mar. 11-Apr. 1: Plans and Models by Springfield Architects.

Springfield Museum of Fine Arts, Mar. 4-25: Springfield Art League Exhib.

SPRINGFIELD, MO. Springfield Art Museum, to Mar. 21: Springfield School and College Ann. Art Exhib.

STANFORD UNIVERSITY, CALIF. Thomas Welton Stanford Art Gallery, to Mar. 11: British Prints (AFA). Pigs and Models by Bryan Wilson, Mar. 13-Apr. 1: Artists of the Northwest. Print Makers' Soc. of Calif.

STATEN ISLAND, N. Y. Staten Island Institute of Arts and Sciences, Mar. 4-Apr. 1: Handicrafts from Staten Island Mus.

TACOMA, WASH. Tacoma Art Association, Mar. 6-29: Pigs by Francis de Erdely. Drwgs by Rico Lebrun.

TERRE HAUTE, IND. Indiana State Teachers College, to Mar. 9: 3 Centuries of Print Making in America.

TOLEDO, OHIO Toledo Museum of Art, to Apr. 1: Pigs by John S. Arhorn, Mar. 4-25: Travelers in Arcadia—American Artists in Italy 1830-1875, Mar. 11-31: Some British Drwgs (AFA).

TOPEKA, KANS. Mulvane Art Museum, Washburn Municipal University, Mar. 7-30: Nat'l Assn. of Women Artists W'col Show. Charles Holman, One-Man Show.

TORONTO, ONTARIO Art Gallery of Toronto, Mar. 10-Apr. 15: Ontario Soc. of Artists, Canadian Soc. of Graphic Arts. B. C. Brinning and Stanley Cosgrove.

Royal Ontario Museum of Archaeology, Mar. 12-Apr. 22: Recent Acquisitions.

TRENTON, N. J. New Jersey State Museum, Mar. 1-Indef.: Scientific Research at Rutgers University.

TULSA, OKLA. Philbrook Art Center, Mar. 6-Apr. 3: Tulsa School Children's Art. Greek Show. Ary Stillman—Mod. Impressionist. One-Man Shows: Pauline Webb and Corrine Murray. Sculpt. by Blanche Johnson.

UNIVERSITY, MISS. University Gallery, Mar. 25-Apr. 22: Approaches to Drwg.

URBANA, ILL. University of Illinois, Mar. 4-Apr. 15: Ann. U. of Ill. Exhib. of Contemp. Amer. Ptg.

UTICA, N. Y. Munson Williams Proctor Institute, Mar. 4-25: Three Mod. Styles. Sculpt. by Richard Lippold. Prints by Hope Barrett. Advertising and Editorial Art in the U. S. A. Drovais' "Mme. Favart."

VANCOUVER, BRITISH COLUMBIA Vancouver Art Gallery, Mar. 13-Apr. 1: Arthur Lismer, One-Man Show.

WASHINGTON, D. C. Corcoran Gallery of Art, Mar. 9-Apr. 15: Recent Works by Sue Fuller, Mar. 31-May 13: 22nd Biennial Exhib.

Howard University, Mar. 1-30: Ritual to Broadway (LIFE).

Library of Congress, to Apr. 20: Indiana Sesqui-centennial Exhib.

National Gallery of Art, Continuing: Volland, Connoisseur—Mod. French Prints from the Rosenwald Coll.

Pan American Union, to Mar. 15: Spanish and Peruvian Pigs from Coll. Fernando Berckemeyer, Peruvian Ambassador.

Whyte Gallery, Mar. 10-31: Washington Painters Abroad.

WELLESLEY, MASS. Wellesley College Art Museum, Mar. 7-28: Loren MacIver, 1934-1950.

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WEST PALM BEACH, FLA. Norton Gallery and School of Art, Mar. 9-29: 23rd Ann. Palm Beach Art League Members' Exhib.

WICHITA, KANS. Wichita Art Museum, Mar. 1-19: Local Photog. Show.

WILLIAMSTOWN, MASS. Lawrence Art Museum, Mar. 1-22: Visual Education for Architects (AFA). Mar. 3-31: Winslow Homer, Illustrator.

WILMINGTON, DEL. Society of Fine Arts, Delaware Art Center, Mar. 5-31: New Irish Painters (Institute of Contemp. Arts).

WINDSOR, ONTARIO Willistead Library and Art Gallery, Mar. 2-28: British Columbia Painters. Animal Sculpt. by Jacobine Jones.

WINNIPEG, MANITOBA Winnipeg Art Gallery, to Mar. 10: James Ensor Prints, Mar. 11-31: Manitoba Soc. of Artists Ann. Exhib.

WINTER PARK, FLA. Morse Gallery of Art, Rollins College, to Mar. 21: Polynesian Art (Honolulu Academy of Arts).

WOODSTOCK, N. Y. Rudolph Galleries, Mar. 1-31: Small Oils by Milton Avery, Doris Lee, Arnold Blanch and Adolf Dehn.

WORCESTER, MASS. Worcester Art Museum, Mar. 22-Apr. 22: Condition: Excellent.

YONKERS, N. Y. Hudson River Museum, Mar. 7-31: Arts, Crafts and Health Development by the Catholic Elementary Schools of Yonkers.

Where to Show

NATIONAL

BLOOMFIELD, N. J. 3rd Spring Festival Show of Amateur Artists, June 8, 9, 10, Society of Creative Amateur Artists. Open to all amateurs. All media. Entry fee, Jury. Prizes. Entry cards due May 14. Work due May 18. Write C. A. Emmons, Chairman, 82 Broad St., Bloomfield, N. J.

IRVINGTON, N. J. 8th Annual Art Exhibition, Irvington Art and Museum Association, May 6-25. Irvington Free Public Library. Open to living American artists. Media: oil, w'col, black and white, sculp. Entry fee \$2. Jury. Prizes. Entry cards and work due Apr. 27. Write Miss May E. Baillet, Sec'y, 1064 Clinton Ave., Irvington 11, N. J.



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JERSEY CITY, N. J. Painters and Sculptors Society of New Jersey, Apr. 9-30, Jersey City Museum. Open to all artists. Media: oil, w'col, casein, pastel, sculp., black and white. Jury. Prizes. Work due Apr. 2. Write Ann Broadman, 100 78th St., North Bergen, N. J.

NEW YORK, N. Y. 5th Annual National Silversmithing Workshops for Art Teachers. Held at School for American Craftsmen of the Rochester Institute of Technology, Rochester, N. Y. from July 30-Aug. 24. Work due Apr. 1. Write Craft Service Dept., Handy and Harman, 82 Fulton St., New York 7, N. Y.

PHILADELPHIA, PA. 28th Annual Exhibition of Etching, Apr. 2-20. Open to all artists. Media: etching, drypoint, mezzotint, aquatint and engraving. Jury. Prizes. Entry fee 85c. Entry cards due Mar. 16. Work due Mar. 23. Write Print Club, 1614 Latimer St., Philadelphia 3, Pa.

ST. AUGUSTINE, FLA. Oil and Water Color Exhibition, Apr. 1-28. Open to living artists. Media: oil and w'col. Jury. Prizes. Entry fee \$1. Entry cards due Mar. 14. Work due Mar. 26. Write St. Augustine Art Association, P.O. Box 444, St. Augustine, Fla.

WICHITA, KANS. 6th National Decorative Arts-Ceramic Exhibition, Wichita Art Association, April 14-May 15. Open to American and Canadian craftsmen. Media: silversmithing, jewelry, weaving, ceramics, ceramic and wood sculpture, enamels, glass. Entry fee \$2. Jury. Prizes. Work due Mar. 26. Write Maude G. Schollenberger, 401 North Belmont, Wichita, Kans.

REGIONAL

ALBANY, N. Y. 16th Regional Exhibit of Artists of the Upper Hudson, May 4-June 3. Open to any artist residing within the radius of 100 miles of Albany. Media: oil, w'col, pastel, sculp. Jury. Prizes. Work due Apr. 7. Write Albany Institute of History and Art, Albany, N. Y.

BRISTOL, VA. 8th Annual Regional Exhibition, May 1-28. Virginia Intermont College. Open to artists of Va., W. Va., Ky., Tenn., N. C., Ga., and the District of Columbia. Media: oil, w'col, graphics. Entry fee: \$1 per pig, 50c per print. Jury. Cash prizes. Entry cards due Apr. 9. Work due Apr. 14. Write Prof. C. Ernest Cooke, Virginia Intermont College, Bristol, Va.

INDIANAPOLIS, IND. 44th Annual Exhibition of Indiana Artists' Work, Apr. 29-May 27. Open to present and former residents of Indiana. Media: oil, w'col, tempera, pastel, sculp. Jury. Prizes. Entry cards due Apr. 2. Work due Apr. 16. Write Wilbur D. Peat, Dir., John Herron Art Museum, Pennsylvania and 16th St., Indianapolis 2, Ind.

PITTSBURGH, KANS. 3rd Annual Kansas Painters Exhibition, Apr. to June. Open to all painters born or residing in Kansas. Media: oils and w'cols. Jury. Prizes. Work due Apr. 15. Write Eugene Larkin, Chairman of Committee, Kansas State Teachers College, Pittsburg, Kans.

SIoux CITY, IOWA Iowa May Show, Apr. 21-May 21. Open to all Iowa artists. Media: oil paintings and oil-mixed media only. No fee. Jury. Prizes. Entry cards due Apr. 1. Work due Apr. 15. Write John Wesle, Dir., Sioux City Art Center, 613 Pierce St., Sioux City 15, Iowa.

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